AUG 31 1951

SCREENLAND

October
15¢

Betty Grable

CAN HONESTY IN MARRIAGE BE COMPLETE?

By Alan Ladd

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DARK BROWN No. 24 enriches brown color; No. 23 adds henna color; No. 28 red-brown; No. 27 chestnut brown tones.

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HENNA No. 23 enriches natural henna color; No. 29 adds auburn tones.

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Often a bridesmaid but never a bride

EDNA'S case was really a pathetic one. Like every woman, her primary ambition was to marry. Most of the girls of her set were married—or about to be. Yet not one possessed more grace or charm or loveliness than she.

And as her birthdays crept gradually toward that tragic thirty-mark, marriage seemed farther from her life than ever.

She was often a bridesmaid, but never a bride.

You Never Know

The insidious thing about halitosis (unpleasant breath) is that you, yourself, may not know that you have it . . . and even your best friends won't tell you. It may be absent one day and present the next. And when it is, you offend needlessly.

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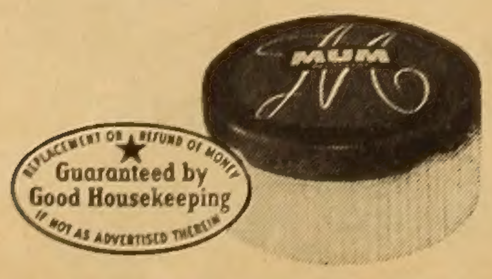

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ON THE COVER, BETTY GRABLE, STARRING IN "MEET ME AFTER THE SHOW," 20TH CENTURY-FOX PICTURE

OCTOBER, 1951

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EVERYONE'S HERO--AND ONE WOMAN'S IDOL!

"JIM THORPE -ALL AMERICAN"

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BURT LANCASTER

AND CHARLES BICKFORD STEVE COCHRAN PHYLLIS THAXTER

DIRECTED BY MICHAEL CURTIZ PRODUCED BY EVERETT FREEMAN

Screen Play by Douglas Morrow and Everett Freeman

Music by Max Steiner · Jim Thorpe, Technical Advisor

THE LOVE STORY THAT RINGS VICTORY BELLS IN YOUR HEART!

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STARRING

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WITH GENE EVANS • DICK WESSON

DIRECTED BY MICHAEL CURTIZ PRODUCED BY ANTHONY VEILLER

Screen Play by Orin Jannings Music by Max Steiner

"SEIZES A PLACE AMONG HOLLYWOOD'S RARE GREAT MOVIES!"

Look Magazine—typical of the praise pouring in from all sides!

"A Streetcar Named Desire"

AN ELIA KAZAN PRODUCTION PRODUCED BY CHARLES K. FELDMAN

STARRING VIVIEN LEIGH MARLON BRANDO

WITH KIM HUNTER · KARL MALDEN

DIRECTED BY ELIA KAZAN DISTRIBUTED BY WARNER BROS. PICTURES

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TAYLOR
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Production of
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with KEEFE BRASSELLE • Produced and Directed by GEORGE STEVENS • Screenplay
by Michael Wilson and Harry Brown • Based on the novel, AN AMERICAN TRAGEDY,
by THEODORE DREISER and the PATRICK KEARNEY play adapted from the novel.
A PARAMOUNT PICTURE

Says model Dolores Parker:

"My hair must always look 'pretty please'"

her camera curls stay free of broken ends with

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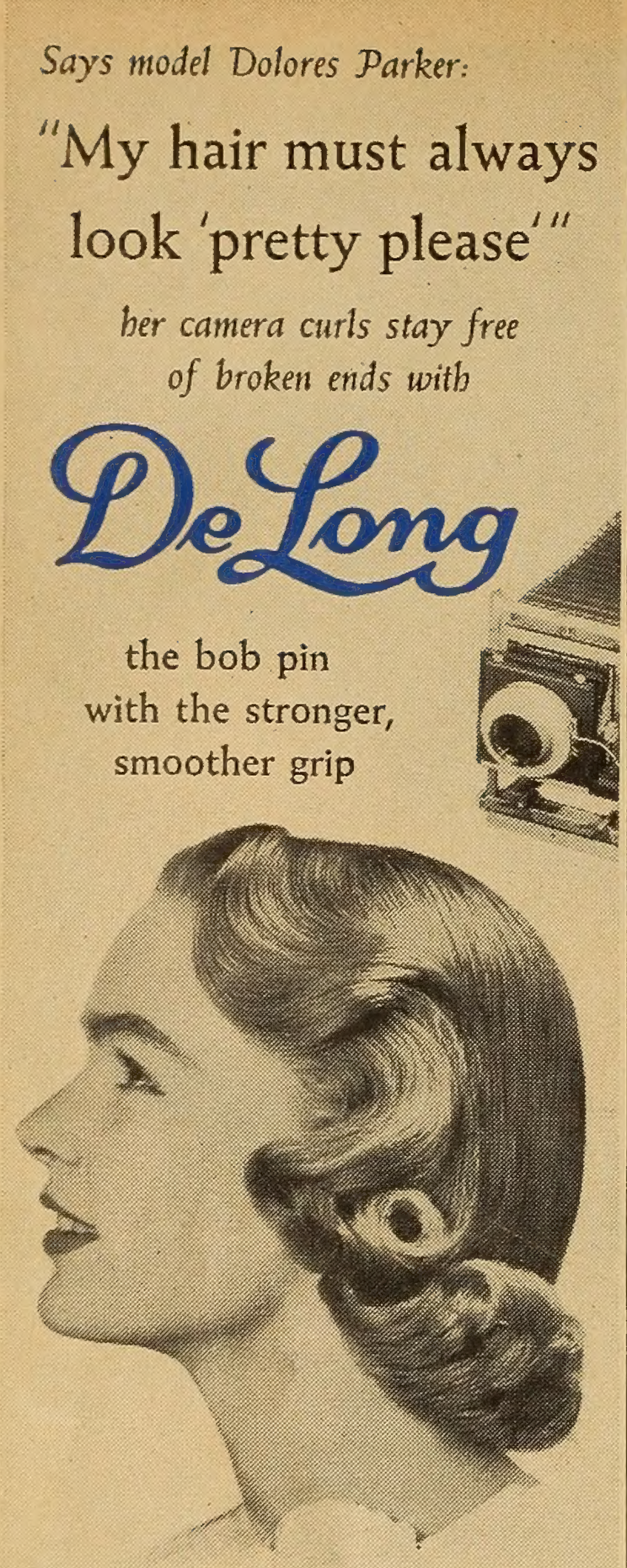
the bob pin with the stronger, smoother grip



You too, can always have lovelier, longer-lasting hair-do's. But be sure to use De Long bob pins. The stronger, smoother grip means longer lasting curls . . . greater freedom from fuzzy, split ends. No wonder De Long is the "smart set" favorite!

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What Hollywood Itself Is Talking About!

Betty Hutton jokes with Mr. and Mrs. Jerry Wald at Emil Coleman opening at Mocambo.

By Lynn Bowers

MAYBE it was Fate, but at the same time Betty Hutton was recovering from some minor surgery on her vocal chords which made her almost speechless, she and Norman Krasna *(half of the fair-haired production team of Wald-Krasna)* met and started making with the quiet date department. Betty's two little girls were thrilled to death over their flower-girl dresses, made by Paramount's designer, Edith Head, which they wore at the wedding of Peggy Cobb *(daughter of the Brown Derby Cobbs)* and Christy Walsh, Jr. And around the same time Ted Briskin, Betty's ex, was madly in love with starlet Penny Edwards.

* * *

There are at least two schools of thought on everything the unpredictable Shelley Winters does. One school deals with what she says she's going to do, the other with what she does. As of this writing, Shelley claims she is NOT going to marry Farley Granger, which means she probably will—or has. Maybe, she allows, she'll go to Europe when he does but maybe she won't if a really good picture comes along. Anyway, Shelley showered her favorite fellah with presents on his 26th birthday and among the gifts was a handsome set of luggage for the European trip and a silver poodle, not for the trip.

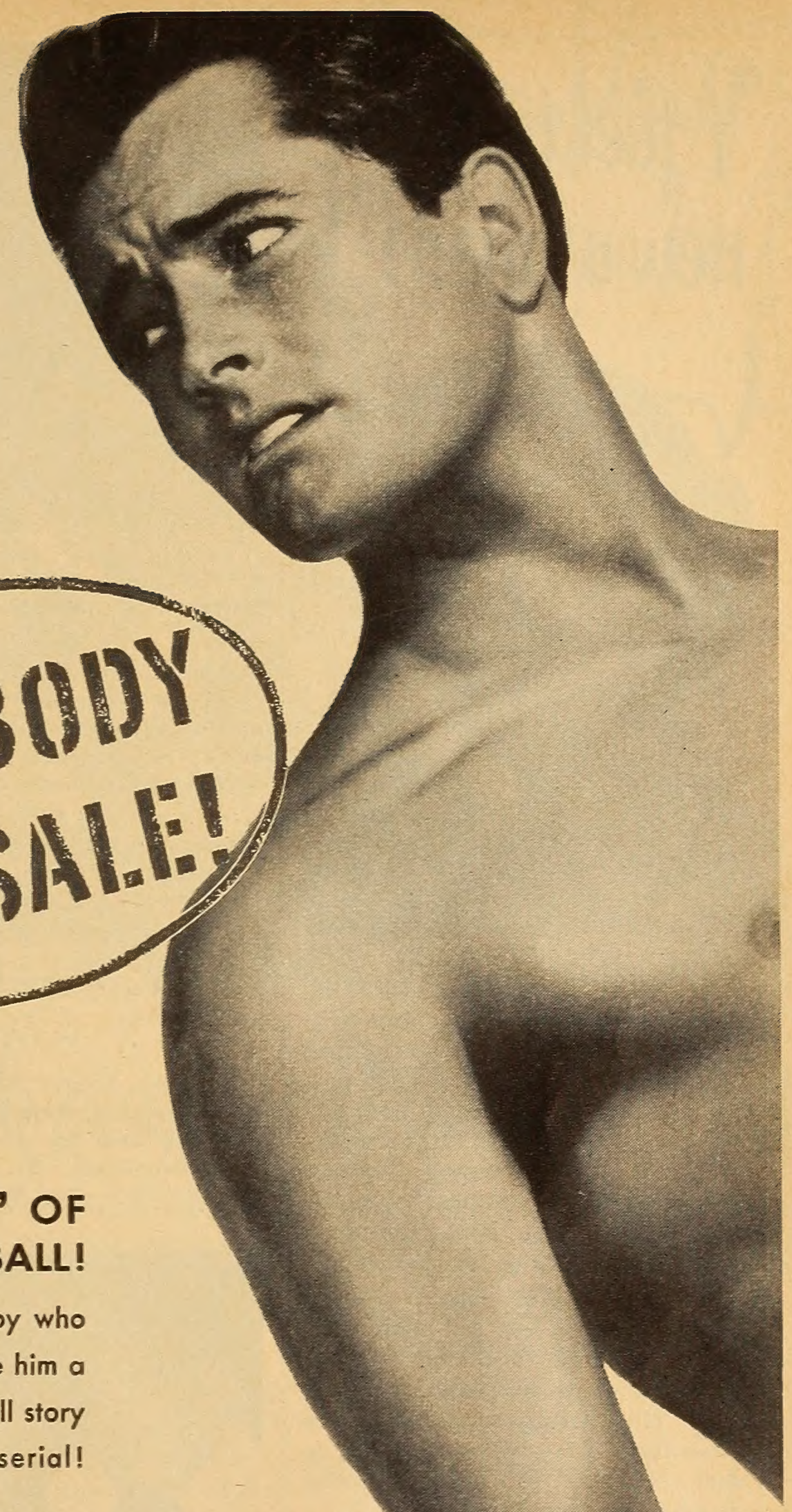
* * *

According to equally conflicting rumors,

Frank Sinatra and Ava Gardner at premiere of "Show Boat." She's one of film's stars.

Donna Reed watches as hubby Tony Owen kisses Esther Williams hello at Romanoff party.

Joan Crawford is beseiged by fans on leaving Mocambo. She's now designing women's suits.



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See the body-buying racket... the boy who beat the system... the girl who made him a man ... the never-before-told football story —from the wrathful Cosmopolitan serial!

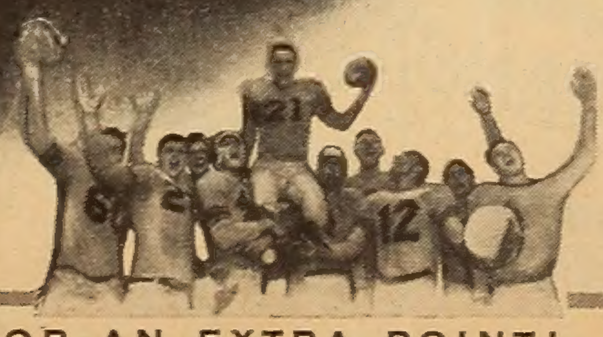
Columbia Pictures presents
SIDNEY BUCHMAN'S Production of

SATURDAY'S HERO

starring JOHN DEREK · DONNA REED with SIDNEY BLACKMER ALEXANDER KNOX

Produced by BUDDY ADLER · Directed by DAVID MILLER

Based on the novel, THE HERO, by Millard Lampell
Written for the Screen by MILLARD LAMPELL and SIDNEY BUCHMAN



THIS MAN... WOULD SACRIFICE HER... OR HIM... FOR AN EXTRA POINT!

"I feel like a new woman!"

Wouldn't *you* be elated to find yourself, on certain days of the month, completely free from a lot of the worries that are usual at that time? Well, you must try the Tampax method of sanitary protection. This remarkable, doctor-invented Tampax discards the irksome harness of belts, pins and external pads. It is worn internally. *It cannot be seen or felt when in use.*

NO BELTS
NO PINS
NO PADS
NO ODOR

How Tampax does help a woman maintain her poise and self-confidence at such times! It has no outside bulk to twist, bulge or show "edges" under clothing. No chafing is possible. No odor can form. May be worn in tub or shower. (No need to change bathing habits when you use Tampax.)

Tampax is made of highly absorbent surgical cotton compressed into dainty applicators. The hands need never touch the Tampax. Easy to use. Quick to change. Disposal no trouble....Sold at drug and notion counters in 3 absorbencies—Regular, Super, Junior. An average month's supply slips into purse. Or get the economy box holding 4 times this quantity. Tampax Incorporated, Palmer, Mass.

Accepted for Advertising by the Journal of the American Medical Association

At Romanoff's after "Show Boat" premiere, Mervyn Le Roy congratulates Kathryn Grayson.

Frankie Sinatra and Shelley got along fine —or didn't—making "Meet Danny Wilson" at U-I. The duet they sing together oughtta be something, and we hear Shelley does right fine in the canary division.

* * *

While Frankie was busy on this picture, his gal, Ava Gardner, wound up "Lone Star" with Clark Gable at MGM, vacationed in Acapulco, redecorated her new beach house, had a whirl in New York and went to North Carolina to see her relatives.

* * *

Anthony Dexter has never been able to understand why women like to go shopping and try on dress after dress until exhausted. He is even more bewildered now since he's spent five hours

Rhonda Fleming with Henry Willson at Mocambo. John Payne is still in the picture, too.

a day being fitted to the thirty costumes he'll wear for his dual role in Columbia's "The Brigand." What's more, he's real knocked out over the amount of time it takes to have his hair done and undone for the two characters he's playing. It's about time guys found out what women have to go through to look beautiful for their men.

* * *

Ann Blyth, all dewey-eyed from her exciting trip to Europe, says the nicest thing about it was getting back home to Hollywood. On her trek, Annie met about a hundred Irish relatives, saw the cottage where her mother was born, milked a goat. But the highlight of her trip was an audience with the Pope in Rome.

* * *

Don't make any bets on when Betty Grable comes back to work at 20th Century-Fox. The gal who took a suspension for the first time since she signed with the studio is loving the life of a housewife, but the odds are she'll get lonesome for the hubbub of the song-

Ann Miller and Dan Dailey dance together at Romanoff's. She recently injured her back.

and-dance routines and come back when a tempting picture is tossed her way. Same goes for Ty Power, who nixed two pictures on the same lot.

* * *

Bob Mitchum is on a new kick and has been entertaining the cast and crew of RKO's "The Racket." Seems his maid introduced him to some Negro spiritual records while he and Mrs. M. were dining at home one evening. Mitch was so crazy about them he bought a flock of platters and took them to the studio to play between takes.

* * *

Pat Wymore, Mrs. Errol Flynn to you, is not a girl to be idle. So she is studying agricultural books like mad to learn the fine points of raising wild game, like pheasants and partridges, on the woodsy

Van Heflin greets Celeste Holm at premiere of U-I's moving drama, "Bright Victory."

Farley Granger and Shelley Winters are still having a big time together, here at Mocambo.

part of the Flynn estate. Maybe this hobby stems from having been raised in Western Kansas where the pheasants are thicker'n oil wells. You're apt to see quite a bit of Pat on the screen. She has two pictures cookin' at Warners—"Starlift" and "The Big Trees," with Kirk Douglas as leading man in the latter one.

* * *

John Lund's a happy fella these days. Seems he got real fed up with the city slicker characters he's been doing on the screen so he broke out of the corral at Paramount and trotted over to Universal-International where he was welcomed and given two Western pictures, one called "Battle Of Apache Pass" and another one "Bronco Buster." Apache Pass" kinda puts another guy, Jeff Chandler, in a rut. He'll be the Indian,

Lovely Marilyn Maxwell, in studded satin gown, with Arthur Loew, Jr. at the Mocambo.

Cochise, again—you'll remember please that his portrayal of *Cochise* in "Broken Arrow" earned him an Academy nomination a couple of years ago.

* * *

MGM is beginning to look like Broadway these days. Three top names from the three top musicals running in New York are doing pictures on the lot, on leave of absence from their hit shows. Vivian Blaine, who for years couldn't get

(Please turn to page 72)

How Sparkling can you be?

the answer is Ipana!

It's true—a sparkling, successful smile depends on a healthy mouth —and here's how cleansing with Ipana Tooth Paste helps keep your whole mouth healthy!

1. **TEETH.** To reduce tooth decay effectively, no other tooth paste —ammoniated or regular—has been proved better than Ipana.

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For teeth that Sparkle bright...the answer is ***IPANA!***

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David, the
Lion of Judah,
conqueror of
Goliath, broke
God's own
commandment!"

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Directed by HENRY KING
Written for the Screen by PHILIP DUNNE

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By
Rahna Maughan

Jane Wyman is flabbergasted when Bing Crosby, to whom she was once engaged, pops up with a couple of war orphans for her to mother in the very merry "Here Comes The Groom."

Ethel Barrymore finds an unexpected ally in Betsy Blair, another victim of the impoverished but suave and scheming Maurice Evans, in Metro-Goldwyn-Mayer's superb drama, "Kind Lady."

Strictly Dishonorable

MGM

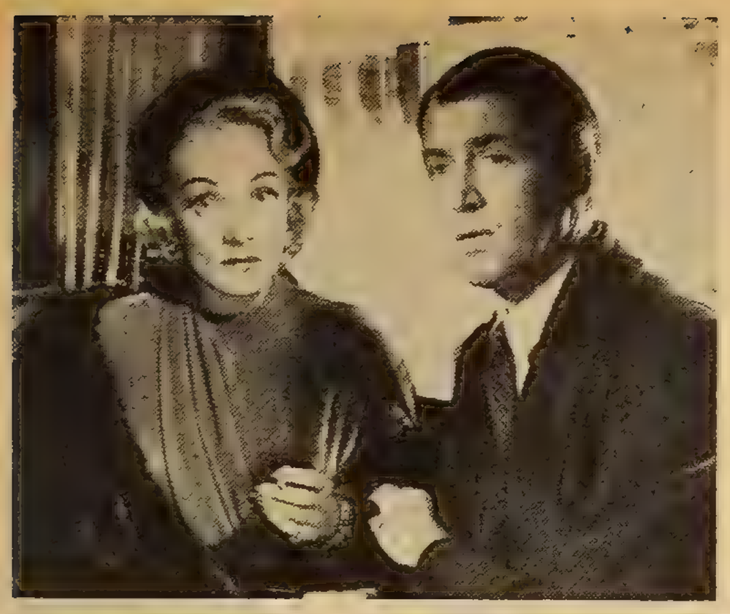
TO HAVE a compromising picture snapped in an eligible bachelor's apartment isn't the best way to be elected Girl Of The Year by the YWCA. However, just such an eyebrow elevating predicament does get Janet Leigh a very worthy prize, indeed: Ezio Pinza. Opera star Pinza and his chum, Millard Mitchell, on meeting music student Janet, think she's been hired by a newspaper publisher who delights in forging earthy tabloid pictures of Ezio. With suspicions like that, it's understandable why Pinza compromises Janet first. As innocent as a newly-hatched dove, Janet is bewildered—especially when Pinza insists on marrying the girl. This gesture isn't prompted by chivalry as much as necessity. The picture gets into the wrong hands and Pinza is going to be blackmailed to his handsome eyeteeth. A zippy comedy with hectic whoop-de-do and hilarious results.

Ezio Pinza and Janet Leigh toast each other in "Strictly Dishonorable," breezy comedy.

No Highway In The Sky

20th Century-Fox

PAYS tribute to the unknown heroes of civil aviation—scientists who, without fanfare, work to lessen the hazards



James Stewart's dire prediction frightens Marlene Dietrich in "No Highway In The Sky."

of aviation. James Stewart, a fuddy-duddy mathematical genius, is certain that a new type plane operating on a trans-Atlantic passenger run is due to crash after 1,400 hours of flying time. One of the fleet did crash mysteriously, but not enough wreckage was salvaged to bear out Stewart's calculations. He is sent to the origin of the crash in hopes of finding proof positive. En route, via his first plane trip, Stewart meets actress Marlene Dietrich and stewardess Glynis Johns. Another interesting development is that Stewart is closer to his problem than he ever imagined. He's flying in one of the ill-starred planes, and according to his figures, he, Marlene and Glynis have only a few hours of living time.

Rich, Young And Pretty
(Technicolor)
MGM

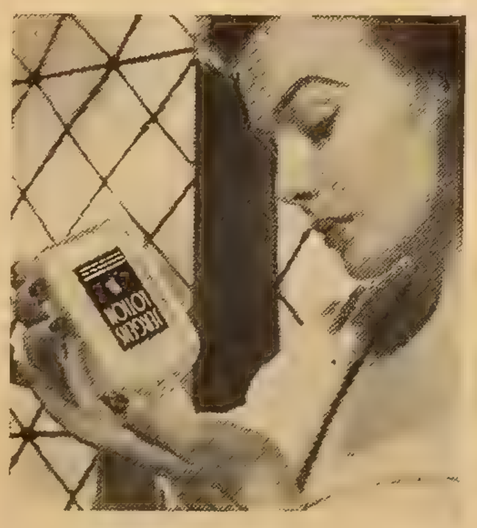
BECAUSE his wife, Danielle Darrieux, left him and their youngster to return to her native France, Wendell Corey has a dislike for France and her fun-loving citizens. It is, therefore, with some trepidation that years later Corey returns to the Continent accompanied by his now grownup daughter, Jane Powell. Jane, who's been told that her mother is dead, shows an alarming affinity toward Paree and one Parisian in particular, Vic Damone. While Papa is tearing his hair out, Mother, whose identity Jane doesn't know, is hovering around like a sexy, glamourous angel and is using all her feminine powers to nudge the romance along. It's a wonderful first movie for Damone—cute romance, sparkling

Barbara Bates is menaced by escaped convict Richard Hylton in "Secret Of Convict Lake."

"I made the big play at the Army game!"

"Jim and I'd been dating since his Cadet days. So when he invited me back for a football weekend, I thought, 'Nancy, this is your chance' . . . We watched the game in a freezing rain. Even without gloves I didn't mind. I had my Jergens Lotion to soften my hands for the dance that night.

"When we went walking, the wind was icy. But I knew Jergens Lotion would smooth my chapped skin in a jiffy.



Jergens Lotion doesn't just coat skin with a film of oil. It penetrates the upper layers with softening moisture . . .

"At the dance Jim kissed me and whispered, 'you're such a softie – could you stand the life of an army wife?' "

Try Jergens Lotion—and see why more women use it than any other hand care. It's still only 10¢ to $1, plus tax.

"It Works"

says

Paulette Goddard

SLIM THE WAY THE STARS SLIM

How to Lose Weight and Look Lovelier

Now! Lose weight *the way* Nature intended you to! A quick natural way with no risk to health. With the Ayds Plan you should feel healthier, look better while reducing—and have a lovelier figure!

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Users report losing up to 10 pounds with the very first box. In fact you must lose weight with the first box ($2.98) or your money back.

● **"Every day more and more women are finding the Ayds Way really works," says lovely movie star, Paulette Goddard. "You see, it's such an easy, pleasant way to reduce. The comforting thing about taking Ayds is that you reduce the way nature intended you to. I recommend it to all my friends who want to lose weight!"**

The Loveliest Women in the World take AYDS

Jane Powell and Vic Damone sing, dance and romance in "Rich, Young And Beautiful."

songs and gay doings with French dressing.

Iron Man

Universal-International

AFTER it's learned that Jeff Chandler can hold his own in the fight ring with any man, his days as a coalminer are over. Goading him to be a full-time fighter are Evelyn Keyes, his wife, and Stephen McNally, his older brother. The idea of the money appeals to Chandler, but the fact that he's capable of actually killing a man in order to win makes him fearful. Evelyn and McNally win out. Chandler becomes a champion and has everything that goes with it except one thing. The public hates him and his dirty ring tactics. It requires a match between Chandler and Rock Hudson, his ex-sparring partner and friend, to shift public opinion to the killer's side. A tough fight film that shows a different type of "hero."

Here Comes The Groom

Paramount

IRRESPONSIBLE foreign correspondent Bing Crosby is never around long enough to change Jane Wyman's status from his fiancee to his wife. Naturally, after three years of waiting, Jane becomes a trifle impatient. She finally re-

Goaded by his wife, Evelyn Keyes, Jeff Chandler becomes a fight champ in "Iron Man."

Claudette Colbert befriends Ann Blyth, condemned murderess, in "Thunder On The Hill."

lents and takes up with her boss, Franchot Tone, a millionaire and Social Registerite. A week before Jane and Tone are to be married, Crosby puts in a belated appearance with two young war orphans. If he doesn't marry Jane at once, the children will be taken from him. So, the chase is on, and with Jane as the victor's trophy, the wicked sportsmanship, fine art of double-cross and nasty maneuvers are a delight to watch. This also stars Alexis Smith and Robert Keith, two very worthwhile additions to a worthwhile fun fest.

Kind Lady

MGM

AN ELDERLY and extremely wealthy dowager, Ethel Barrymore, befriends impoverished artist Maurice Evans. His charm and cunning wear down Miss Barrymore's natural cautious reserve, then because she's touched by his plight —a gentleman turned almost beggar— allows her kindness to sway her better judgment. Through a ruse, for which Evans uses his terrified wife and their baby, they become guests in Miss Barrymore's home. In a short time, two more undesirable strangers arrive—Keenan Wynn and Angela Lansbury. Surrounded by this bevy of evil characters, Miss

(Please turn to page 70)

Greer Garson and Michael Wilding are partners in crime in "The Law And The Lady."

NANCY OLSON, a Paramount Player starring in "Submarine Story"

Match the radiance of your love with the shining symbol of your happiness . . . a Crescent Diamond Ring. For a Crescent is the larger, more radiant diamond you've always hoped to own . . . at a price so easy to afford.

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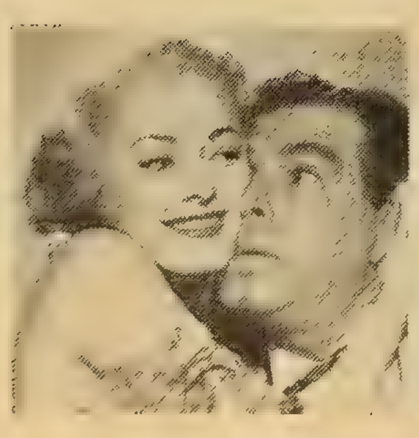
THIS IS A PICTURE OF A **GUY** MAKING LOVE?

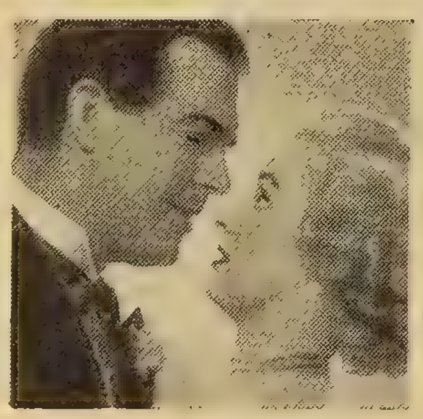
(That's what he thinks!)

THIS IS A PICTURE OF A **DOLL** TAKING OVER!

(As every woman knows!)

He has a girl... a date at the altar... and a radio program! She's got a program that's older than Eve's!





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A MILLIONAIRE FOR *Christy!*

with

RICHARD CARLSON · UNA MERKEL

CHRIS PIN MARTIN · DOUGLAS DUMBRILLE · KAY BUCKLEY

Produced by BERT E. FRIEDLOB · Directed by GEORGE MARSHALL

Screenplay by KEN ENGLUND · Original Story by ROBERT HARARI

Music by VICTOR YOUNG · A THOR PRODUCTION

Released by TWENTIETH CENTURY-FOX

CHRISTY'S MAN-DATES

"Any secretary with !! and () () can get any guy in a ,

"How can a girl send $100 a week home on a $50-a-week salary?

"This is the story of Operation Mink --and how to get one! (Never mind the gag about how the minks get them!)"

NEWSREEL

Jane Greer, Ida Lupino, Robert Ryan dine together at San Francisco's Embarcadero restaurant before the world premiere of "Hard, Fast And Beautiful."

Above: June Haver takes time off for an ad lib interview with commentator William Tusher in her dressing room. She'll soon be seen as Bill Lundigan's wife in 20th Century-Fox's uproarious comedy, "Love Nest," June's first black and white film.

Left: Dr. Peter Lindstrom and his 12-year-old daughter, Pia, leave on the Queen Mary for Sweden where Pia's mother, Ingrid Bergman, will meet them. Ingrid leaves new husband Rossellini in Italy for the first meeting with her daughter in two years.

Right: Jubilant Danny Kaye returns to the United States aboard the Queen Mary after a successful European trip. In London, he went into his spine-tickling act at the Palladium for third time, lining up more and more Britishers as ardent Kaye fans.

Below: Jane Russell, who recently took up painting as a hobby, was highly flattered when asked to display her first painting, Geisha Girl, at California Bank in their Paintings By The Stars series. She's congratulated by Vice-President Ben Odell.

NEWSREEL

Joan Crawford, Earl Blackwell greet Russell Nype, Ethel Merman at Joan's gala Bon Voyage party for friends at Pen and Pencil Restaurant in N. Y.

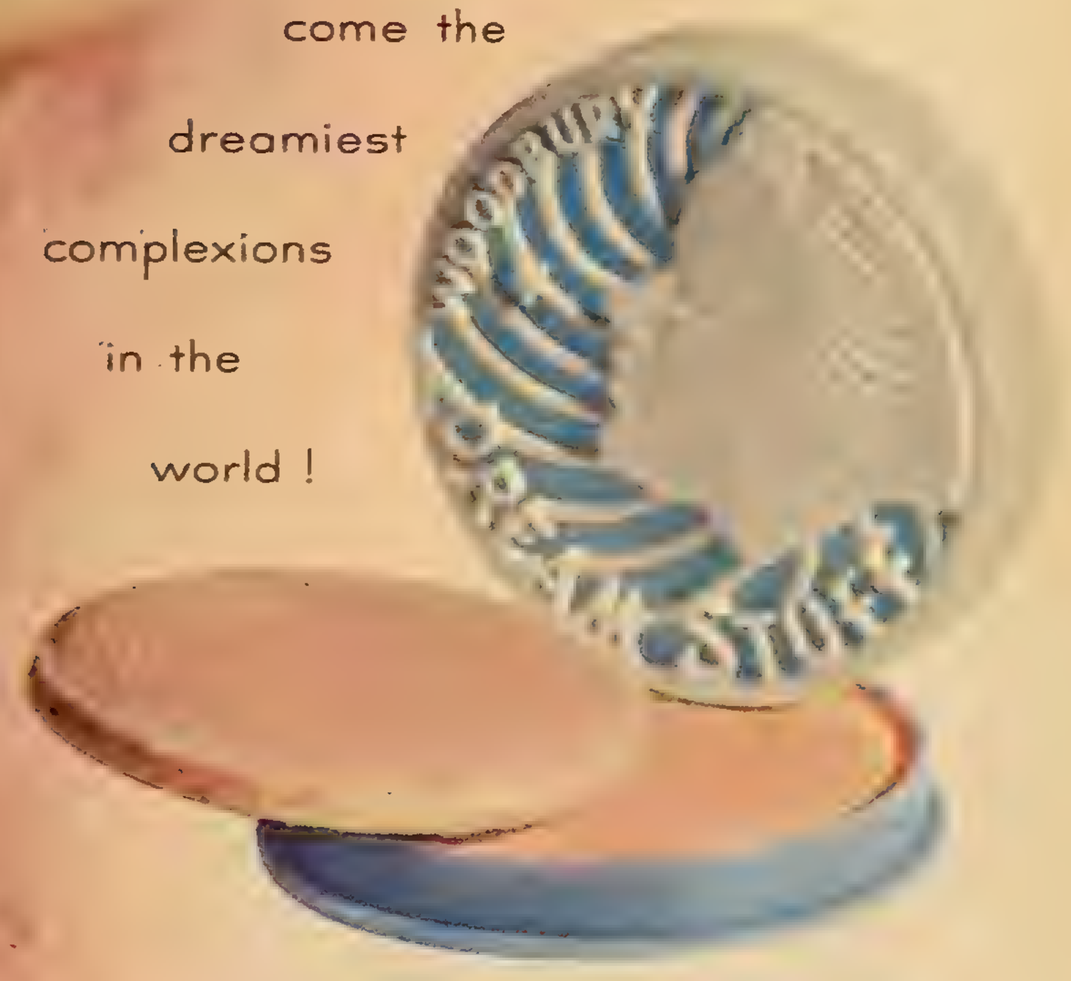
Left: Janet Blair, now star of Chicago's "South Pacific;" M. Sean O'Shea at Pump Room.

Right: Ann Blyth arrives in N. Y. after film-making in England and tour of Continent.

Left: Dane Clark, Rex Harrison chat with Queen of the Press Photographers' Ball, Jane Wurster, at Gotham's Little Club.

Right: Among those at Joan's midnight Bon Voyage party were Pen and Pencil host, John Bruno, TV star Sid Caesar.

...out of this
new luxury compact
come the
dreamiest
complexions
in the
world !



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in a *new dream compact*
for your purse...only 69c plus tax

so enchantingly feminine...
this slim new purse compact... it could be you and your lucky star laced in frosty white against a sky blue heaven! So enduring, too... (thanks to new miracle plastics) even though it's light as your hanky! Nothing to spill or break.

and such bliss to use...
for "Dream Stuff" is tint, foundation and powder all in one. Just fluff it on with its own downy puff ... and presto... you have the look of a natural beauty! Gives you color, glow and velvety softness with no "powdery look." Five dreamy shades.

in the pretty blue and gold boxes, too – 49c plus tax

foundation and powder in one!

More Bounce To The Ounce

Sparkling, vivacious Debbie Reynolds is the most original thing that ever hit Hollywood

By Ruth Cummings Rowland

THERE'S no doubt about it. The most irresistible, adorable, irrepressible teenager in Hollywood is Debbie Reynolds. She has just turned nineteen, but you wouldn't believe it. She looks more like a pixie, dressed in her blue jeans, her red plaid shirt and her father's baseball cap, having the time of her life perched perilously on the top rung of a ladder, giving the house a brand new coat of paint.

It wasn't so long ago that the Reynolds' financial position made it necessary for them to paint the house for themselves. But today, with the sudden and wonderful success that has come to Debbie . . . with the royalties from her records, her new contract with MGM, her pictures in every magazine in the country, her lovely face on the cover of Life . . . with her future looking so brilliant and her stardom assured, Debbie could certainly afford to let someone else do this tedious job. But not on your life! She wouldn't miss the fun for the world. *(Please turn to page 58)*

Debbie can't understand to this day why she won the Burbank, Cal., beauty contest. "Why, I'm not even pretty," she insists.

Things suddenly happened to Debbie, but she took everything in her stride. She's the most irrepressible teenager in Hollywood.

Debbie presents award to Robert Surtees. Never having studied singing or dancing, she's tops in MGM's "Singin' In The Rain."

In just 50 seconds Your Complexion can be looking... Smooth, Glamourous, Lovely

with miraculous

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BY

Max Factor

HOLLYWOOD

ESTHER WILLIAMS *co-starring in M-G-M's production*

"TEXAS CARNIVAL"

Color by Technicolor

Would you like your complexion smoother looking...with more natural color...with a lovelier softer glow? Pan-Cake, the complexion secret of Hollywood's loveliest stars, is your answer...because in just seconds Pan-Cake Make-Up veils your skin with the lovely complexion beauty you've always dreamed of. Never drying...it hides tiny complexion blemishes... stays radiantly perfect for hours on end. No wonder more women use Pan-Cake Make-Up by Max Factor than any other make-up in the world. In the Color Harmony skin tone for your type. $1.60, plus tax.

—the greatest flatterer of them all!

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Please send me my trial size Pan-Cake... also, my personal Complexion Analysis, Color Harmony Make-Up Chart and 32-page, color-illustrated book, "The New Art of Make-Up." I enclose 10¢ in coin to help cover cost of postage and handling.

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COMPLEXION
Fair . . . ☐ Creamy . ☐
Medium ☐ Ruddy . . ☐
Sallow . ☐ Freckled ☐
Olive . . ☐ Dp. Olive ☐

SKIN Normal . . . ☐
Dry. . . . ☐ Oily. . . . ☐

EYES
Blue. . . ☐ Hazel . . ☐
Gray. . . ☐ Brown . . ☐
Green. . ☐ Black . . ☐

LASHES [*Color*]
☐ Light ☐ Med. ☐ Dark

HAIR
BLONDE
Light . . ☐ Dark . . . ☐
BRUNETTE
Light . . ☐ Dark . . . ☐
BROWNETTE
Light . . ☐ Dark . . . ☐
REDHEAD
Light . . ☐ Dark . . . ☐
GRAY HAIR
Check here ☐ also check former hair coloring above

2351-18P

*PAN-CAKE (TRADEMARK) MEANS MAX FACTOR HOLLYWOOD CAKE MAKE-UP

Honesty In Marriage

"If a husband's first reaction when he hears a bit of news is, "I must tell my wife right away," little can go wrong with the marriage—if wife is at home to answer the call."

Alan and Sue. "The sex of an individual has nothing to do with his need to be loved, to feel important in some respect, to seek security and to search for many new experiences."

The Ladds step out. "Sue and I run our bank account like our conversation: 50—50. But she insists I keep the veto power about major investments—satisfying experience for a man."

"No two marriages are exactly alike . . . but there is one rule no marriage can be satisfactory without"

By Alan Ladd

Sue and Alan Ladd maintain a spirit of adventure. His next picture is Paramount's "The Rage Of The Vulture."

MARRIAGES are like human fingerprints: no two are exactly alike. This fact may explain one of the great difficulties experienced by social authorities who try to set up blueprints for matrimony. The exceptions are more numerous than the rules.

I am not so foolhardy as to think that the partnership which Sue and I have built through the years could be copied by any other couple. To make the same formula work, the man would, heaven help him, have to be exactly like me, and the woman would have to be Sue's duplicate. Naturally enough, I think the mold was broken after Sue was manufactured.

However, there are certain principles in which we believe. Just as the sun rises in the East and water freezes at 32 degrees, even in Hollywood, there are some axioms of human relations which might as well be accepted without argument.

We believe that no marriage can be permanently satisfactory unless husband and wife practice complete honesty with one another. By complete honesty, I don't mean that a man should search the dictionary for four-letter Anglo-Saxon words *(Please turn to page 53)*

Paris Fashion
SHOES
FIFTH AVENUE STYLES

JANIS CARTER

co-starring

R.K.O. "Flying Leathernecks"

EXPENSIVE LOOK at a LOW PRICE

Expensive looking, because Paris Fashion Shoes are exact copies of expensive originals, but priced so low you can have a whole shoe wardrobe of beautiful new shoes. Colorful suedes, gleaming leathers and combinations, with extra quality in every pair... values you can't beat anywhere at just

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Willing, Ready And Ever So Able

Sally and Vic Damone between scenes of MGM's "The Strip." She began dancing at age of five.

With her boy friend, Milo Frank, at premiere. She was a model before coming to Hollywood.

Brand new star Sally Forrest said that nothing was too hard for her, and proved it!

By Kate Holliday

During break, Sally poses for camera fiend Vic Damone. She gave dancing lessons to WACS and WAVES when she was only thirteen!

MISS SALLY FORREST is currently out to prove that a cinema maiden need not necessarily be typed. She's very blissfully pursuing a double career.

Once upon a time, Sally was only a dancer, as you may know. Then Fate walked in in the person of Ida Lupino, and overnight Sally was making like a serious actress. Right now, she has decided that there is no reason why she shouldn't alternate her fields and win laurels in both.

Very few gals in pictures have done this successfully, I might add. In fact, the only one who has even attempted it in recent years is, I think, Ginger Rogers. For it's a tough proposition to be *really* good in pure drama as well as in musicals.

If it can be done, I would say that Sally is the wench to do it. For, behind a delicate, fragile face she possesses both intelligence and determination.

She's an unusual girl. When you see her, she seems so tiny and so feminine that you expect her to do nothing more strenuous than pour tea at an afternoon social. Her hair (*Please turn to page* 28)

In "Hard, Fast And Beautiful," Sally plays dramatic role. Bob Clarke is tennis mate.

Left: Sally investigates camera technique. Besides continuing dancing and dramatic lessons, she has begun taking singing lessons.

Sally, Red Skelton are romantic twosome in "Excuse My Dust." Her naturalness is captivating.

Right: With Bill Lundy in "Excuse My Dust" number mixing boogie and ballet. "It was the most exciting dance I've ever done."

is red-gold and curls sweetly around a thin face which is brightened by blue-grey eyes. She is a mere five-two and weighs in at only 106.

But don't let that fool you. For they will tell you at both MGM and RKO, where she just made "Hard, Fast And Beautiful," that once you start Sally on something you practically have to bash her with a baseball bat to get her to stop.

She admits this, a little ruefully.

"You know, there have been a lot of stories about how I got that part with Miss Lupino," she told me. "Here is what really happened: my agent heard that she was looking for a girl for 'Not Wanted' and suggested that she see me. She was working from her house at the time, so we went up there. I read one scene and Miss Lupino seemed to like it. As I left, I told her that nothing was too hard for me, that I would work all night if she wanted me to.

"My agent took me out to the car and went back to the house to hear the verdict. I sat there going slightly mad, of course. And, finally, fifteen minutes later, he came out and told me I had the part. It was as simple as that."

Knowing Lupino myself, I would suggest that Sally's little speech about not being afraid of work had much to do with it. For Ida is that sort of a lady herself.

On that fatal day, incidentally, another facet of the Forrest philosophy was in evidence.

I asked her if she had been scared, reading for Lupino.

"No," she answered, honestly. "You see, I have always felt that if something was supposed to happen it just *would* happen. And that day, while I did my best, it was really out of my hands. So there was no reason to get shaky."

This, ladies and gentlemen, comes from the mouth of a girl who has just turned twenty-two. Maybe now you'll agree that she's not the run-of-the-mill Hollywoodian.

Actually, she's not a Hollywoodian at all. She was born and reared in San Diego, where her father was a 30-year Navy chief bosun's mate. And it was in San Diego that things began to happen for Sally.

Sally's mother started giving her dancing lessons when she was a mere five, to which the child took like the proverbial duck. By the time she was in grade school, she was studying seriously with a local teacher and was becoming a specialist in ballet.

Came the War and Sally herself began to give lessons—to help pay for her own. At thirteen, believe it or not, she had classes of WACS and WAVES who were stationed in the city, girls much, much older than she who wanted to lose weight or make like Pavlova or something. Oddly enough, Sally says, her own immaturity seemed unimportant to these ladies. They took orders as if she had been forty.

At this stage, Sally was a busy little

(Please turn to page 51)

Pretty As A Picture

Jane Powell and Wendell Corey in a party mood in MGM's "Rich, Young And Pretty." Jane wears dress with short, full skirt. Fitted midriff flatters a pretty waistline.

Our copy of Jane's frock. Shown here in black lace over shrimp-red satin. Also comes in all black or black over peacock. Price is $25. In sizes 10 to 16, 9 to 15.

Dress may be purchased at:
J. L. Hudson, Detroit
The Hecht Company, Washington, D. C.
R. H. Macy, New York
The Fair, Chicago

Photograph by Harold Krieger, Dress by Barbara Dance Frocks.

Screenland Fashion Selections

by Marcia Moore

Jerry Lewis, Janet and Tony at wedding luncheon in Connecticut. Best man Jerry overslept, delayed the ceremony! But he made amends by keeping the gags flying at luncheon given by local theatre managers.

Good friends Anne Jeffreys and Bob Sterling chat with Janet at RKO wedding reception at the Versailles which was hosted by Gloria De Haven. It was Janet's first official party as a real-life married woman.

Mrs. Tony Curtis!

A ROUTINE publicity visit to New York was transformed into a thrilling wedding trip for bright new stars Janet Leigh and Tony Curtis. In order to avoid any fuss, they eloped to Greenwich, Connecticut, taking along Mr. and Mrs. Jerry Lewis as best man and matron of honor and a few other close friends. After the solemnity of the ceremony ended, Jerry's gags heralded a week of laughter, fun and one exciting party after another; a wedding luncheon, an official reception at the Versailles and a wedding dinner at Danny's Hideaway before Mr. and Mrs. had to separate, but only temporarily.

Newlyweds listen to some pointers on how to stay happily married despite necessary separations from Czech star Florence Marly, happily wed to Director Pierre Chenal.

Cyd Charisse, Janet and Tony Martin, her "Two Tickets To Broadway" co-star.

Triple Plus Appeal

HOLLYWOOD'S latest exhibit of triple plus sex appeal, luscious Marilyn Monroe, reaches new comedy heights in her latest 20th Century-Fox film, "Love Nest." It seems that Bill Lundigan comes home from the Army to find his wife, June Haver, has bought a ramshackle apartment house. He saves one apartment for his war buddy, Bobby, who turns out, of course, to be his old comrade-at-arms, ex-WAC Marilyn. Wifey doesn't take this too well, especially when she's mistaken for the janitor's wife! So Bill spends night in Marilyn's empty apt.—only he's the only one who knows it's empty. Running an apt. house isn't complicated enough—Marilyn's complicating glances confuse the issues even more. In fact, one glance at Marilyn and complications are guaranteed!

Marilyn's high voltage looks add spice to light-hearted comedy, "Love Nest."

Marilyn used to be a model. Once married, she's now concentrating on career.

Jack Paar is the guy who finally gets Marilyn in 20th's "Love Nest."

Marilyn plays the type of woman that can drive any man crazy—and does!

Women, Women Everywhere!

Above: The Foreign Legion upholds its reputation for love-making when romantic Burt Lancaster and lovely Jody Lawrence get together.

Below: Disguised as an Arab, Burt kidnaps princess Jody in Columbia's exciting "Ten Tall Men." She stabs others when they approach, not Burt.

Right: In this picture, Jody has the opportunity to run the emotional gamut from a spitfire full of hate to a woman with tender feelings.

Gilbert Roland and Kieron Moore occupy themselves in behavior fitting Legionnaires as their lieutenant stalks by.

Jody pits her strength against Burt as she surprisingly fights off his advances.

"TEN Tall Men" is a fast moving adventure tale of the Foreign Legion which co-stars Burt Lancaster and a newcomer, Jody Lawrence, whose fiery acting and appearance have boosted her swiftly up the ladder of success to stardom. In film, Jody plays a Riff princess who is captured by Legionnaire Burt in hopes this will end the war. Jody tries many rough tricks to free herself and betray the Legionnaires, but after awhile, when the warm sands of the Sahara thaw her emotions she turns them on Burt.

Left: Jody has her hands full keeping Gilbert Roland and all the other Legionnaires away.

Below: Stephen Bekassy plays Burt's superior officer, Mari Blanchard, the gal who gets Burt into trouble. The picture is strewn with luscious women.

Below right: Burt makes play for Mari, his lieutenant's girl, and gets thrown into prison. He only gets out in time to be sent on a suicide mission.

Right: Alluring Mari is the type of girl to make men volunteer for suicide missions. But here, such jobs and incentives are all in day's work.

A Life Of Your Own

"Being on my own wasn't the grand ball I thought it might be. Sometimes I'd get blue . . . but being busy is the best cure for homesickness."

"I do think girls should leave home if they are honestly ready for it . . . but the price of freedom comes high and brings many problems"

I LEFT home when I was fifteen. But that doesn't mean that I recommend a wholesale departure of young girls from their family firesides. You see, my case was a little different.

Discussing a topic like this is tricky because whether or not a girl should leave home depends on many things. It doesn't necessarily depend on how old she is. The main consideration is the circumstances motivating such a move.

It wasn't so bad when I went out on my own—and because of my background. I'd always listened to and taken my parents' advice. We had a very close family group and discussed all of our problems together. Yet, I was never made to feel I had to conform to all parental wishes. I was given the right to be an individual and, as a result, my home was a stabilizing influence and not an oppressive one.

I'm very grateful for the freedom I was given. I was allowed to shop alone and even to have lady-like dates when I was young. In fact, I remember dining out at a cafeteria with a boy. I was twelve at the time. My parents treated

"Mother's advice when I left home was—don't do anything if you feel in doubt about it."

By
Vera-Ellen

Vera-Ellen and Cesar Romero in the RKO comedy, "Happy Go Lovely." "Every girl should be allowed independence."

With David Niven. "Most girls want to leave home too early. It's dangerous unless one is mentally mature."

Handsome Rock Hudson seems to be Vera-Ellen's special heart interest.

But she's also often seen with publicist A. C. Lyles—here at premiere.

me with the same respect and understanding when it came to my career. Mother worked part time as a secretary in a dancing school to help me get lessons, and even grandmother took in sewing to lend a financial hand. My father, you see, worked hard but in a position which wasn't too lucrative. He wasn't too pleased about the career I'd chosen since he had rather conservative beliefs, but when he saw how important it was to me he put up no obstacles. Mother was actually the predominant influence since she gave me every possible encouragement when she saw I was doing well in my dancing and liked it.

Because of my parents' cooperation and because they were so trusting, I wasn't as worried as I might have been about going off with a Major Bowes road show company. I knew—and they did, too—that I would lead an exemplary life.

When I did make my move, though, I must confess I felt strange pulling away from Mother for the first time. Yet, she gave me no detailed advice—probably because she knew the advice she had given me in the past had sunk in. She simply said to follow one code: ***"Don't do anything if you feel in doubt about it."*** She hoped I would find time to go to church every Sunday, and added, "Don't do anything you'd be ashamed of if I were with you." My father also reminded me that I should take care of my health, get proper rest, give one hour on Sunday to church, and that I should conduct myself in such a way that no one could gossip about me. He felt that people would be only too glad to talk because of the career I'd chosen. As I said, he was of a conservative nature.

Being on my own wasn't the grand ball I thought it might be. I never had any sisters or brothers, so it was difficult at first to get used to rooming with another girl—and to having crowds around me all the time. Sometimes I'd get blue and lonely for home, but as a rule these moods would occur when I'd be rushing to put on make-up for a show or else hur- (*Please turn to page* 62)

"Happy Go Lovely" dance with Doug Scott. "Solving date problem is a matter of choosing the right company."

Marlon recreates his stage role of Stanley, Vivien Leigh's rough and ready brother-in-law, in Warners' "Streetcar Named Desire."

Marlon, with Kim Hunter, has chance to display his tender side as well as comic flair in "Streetcar."

"I'm Tired Of All The Talk"

Marlon, Vivien. In private life he's usually in jeans, collects mambo records.

With Nick Dennis. "I've learned to take what happens to people in my stride."

Kim, playing Marlon's wife, also had role on Broadway. Marlon's now making "Viva Zapata" with Jean Peters.

With Rudy Bond, Nick Dennis. There've been many wild reports about Marlon because he refuses to follow Hollywood traditions.

Between scenes, Marlon studies with script girl Polly Craus. He gave up $300 a week for $40 role.

Marlon Brando's unique qualities have been a hot subject for Hollywood gossip

By Tricia Hurst

FOR the past year or so, Hollywood has come up time and again with the "I don't give a darn what anyone thinks"—back-to-nature type of actor. This variety is not to be confused with the "watch me flex my biceps" specimen. Not that the former don't possess the required physical measurements. They're just not interested in flexing the muscles.

Ever since movies began, the public has latched on to a certain type of actor, subject to change as the years skipped by. After Valentino, there was the "hygienic" or Rudy Vallee period; then the "ugly brute-dame beating" period as typified by Gable and Cagney; and then the "fragile trend" which introduced Sinatra as the popular lover. (*This seemed to bring out the mother instinct in American womanhood.*) From there, we progressed to the healthy post-War appreciation of the "boy-next-door" type which included Van Johnson and Glenn Ford. (*I like to think of this as the pasteurized period.*) After that followed the Robert Mitchum or "subtle evil stage," only to be topped by Mr. Ezio Pinza who started the trend towards the "middle-aged, understanding variety."

Then, a year or so ago, we progressed to the "I don't give a darn what anyone thinks" hero and, as far as I know, we are still keeping him at the top of popularity and box-office polls.

The unusual factor about these current "individual" heroes is that they have followed no set rules for gaining the public eye; on the contrary, they have done everything possible to avoid attention. Many will disagree with me by saying that the quickest way to get the limelight is to pretend it's the last thing in the world you want, but I am willing to make any bets and take odds as far as one young man is concerned.

Not a great deal has been written concerning Marlon Brando because he has appeared in only two films, "The Men," and "Streetcar Named Desire." But he's destined to become one of the hottest properties in Hollywood, a fact that will make *(Please turn to page 65)*

Says Marlon, "No one can know how he'll end up, what he'll give in to. But I know what I'm going to fight against."

Flight To Fame

Green-eyed, auburn-haired Janice was in show business at 15, dancing in Chicago and N. Y. nightclubs. It wasn't until she sprained an ankle, stopped dancing temporarily, that she became interested in dramatics.

Janice, Gene Nelson rehearse spectacular dance number on a glass floor for Warner Bros.' "Starlift," about stars entertaining our servicemen.

Janice and Gene are in working clothes, prop fan will be replaced by big one in film. She's one of six children.

Gene balances Janice while she does a high-speed precision turn. She loves designing clothes, hates wearing them.

Janice and Gene's dance is one of the outstanding numbers in "Starlift." She is very energetic and hates to waste time in sleeping.

Although she's a dancer of considerable merit, Warners, recognizing her acting ability, are grooming her for stardom in dramatic roles.

JANICE RULE, 19-year-old starlet, was blown into movies so fast she's still breathless. She was spotted after dancing in chorus of Broadway show, "Miss Liberty," given an audition, and the following day was winging her way to Hollywood! Before getting used to climate or camera, Janice was featured in "Goodbye, My Fancy," and in second film, "Starlift," she dances with Gene Nelson.

Janice does an "attitude fall." After seeing ballet queen Danilova she was inspired to practice ballet six and seven hours a day.

To Love And Be Loved

Tiny, dark Valentina Cortesa found her Latin warmth matched in the love of blond Ohioan Richard Basehart

When courting, Dick sent Valentina flowers daily with a card reading, as she had taught him, "Sempre tesoro"—"Always, my treasure."

By Jerry Asher

Dick and Valentina met when they co-starred in 20th's drama, "House On Telegraph Hill."

Valentina's first American movie role was opposite Richard Conte in "Thieves' Highway."

TO THOSE who believe that marriages are made in heaven, the story of this particular one has heartwarming significance. Richard Basehart and Valentina Cortesa have every reason to believe, as all altruistic souls believe, that some kindly force guided the unerring hand of Providence. Their paths crossed. Their paths crossed when both happened to be at crossroads—those crossroads where the journey ahead in any direction is ofttimes problematical.

It's a far and fabulous cry from Stresa, Italy, where the enchanting Italian actress spent her childhood, to Zanesville, Ohio, where the boy with the scholarly-sensitive face first saw the light of day. That Fate in the form of a movie should cast their lives together further enhances the magic melting pot of Hollywood. It all began one day when—

"Will you come into the studio to see me?" It was Director Robert Wise talking to Richard Basehart over the telephone. "I'd like to discuss the script of "House On Telegraph Hill."

Richard, who had but recently completed "Fourteen Hours," his first picture under his new 20th Century-Fox contract, came in. They discussed the script.

"By the way, who's the girl in the picture?" Richard inquired casually. He hadn't voiced his complete thought, but most Hollywood actors, and the newer ones especially, are understandably anxious to play opposite stars with box-office rating.

"Her name is Valentina Cortesa," was the (*Please turn to page* 67)

Valentina gets made up for scene in "House On Telegraph Hill." In this party dress she told Dick she felt "like an ice cream."

Dick, Paul Douglas. He rose to stardom as the neurotic suicide in "Fourteen Hours."

Right: Dick on location in Germany. This was their first separation since meeting.

If you're tired of the old you and yearn to change your personality as well as your looks don't despair. It's easier than you think. All you need is a new hair do. You'd be surprised what a visit to your hairdresser can do for you.

An upsweep makes an entirely different girl of Sally Forrest. With her hair combed up the pertness that's usually a part of Sally disappears and she unconsciously assumes a more sophisticated mien. Right: The back view.

Hair Styling

Sally's hair is shoulder length which makes it especially easy to adapt to varied arrangements. When worn down she reverts right back to her young and vivacious self.

Right: As Sally's long hair looks from the back. It's parted in the middle, with loose waves and curled under at neck. Sally's currently in the MGM film "Summer Line."

Left Shorter hair, like model Phyllis Kirk's, has a nice chic look when worn off the neck. The smoothest sweep can be achieved by just brushing up the sides and blending with back curls. Front has waved bangs across forehead.

Right Phyllis achieves a completely different effect with her hair down and naturally wavy for evening. From requisite to hair beauty, of course, is sleek-Tress. For subtle highlights try a rinse. It'll do wonders for your hair and your

And Personality

Simple mistakes are kept by Helen Dyrik, but even these have a style all their own when arranged by a good hairdresser. Moreover, he will also see to it that your hair is set properly.

A change in hairdo gives Nancy more poise, more confidence. It will do the same for you. Just one visit to competent hands and presto—you'll be a brand new person.

Stay as Sweet as you are

Only Mavis keeps you flower-fragrant, flower-fresh, alluringly feminine all over. This velvety *imported* talc, exquisitely perfumed, insures your daintiness . . . absorbs moisture, helps prevent chafing. With Mavis you are always your loveliest self.

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Make your dreams come true . . . tonight! Thrilling things *must* happen to the girl who wears this daring, lingering, unforgettable perfume. Just try it and see!

BLUE WALTZ
perfume

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Cary, as Dr. Praetorius, is completely convinced that in order to help the body a doctor must also help the spirit—a doctrine he has to fight to defend.

DOCTOR CARY

In a gesture of friendship, Cary offers a candy kiss to Jeanne Crain.

Cary in another scene in "People Will Talk," dramatic 20th Century-Fox film.

Cary's charm plus his vigorous defense of his ideas hold students spellbound.

Jeanne admits she's not married but it's okay with Cary for he loves her.

AS Dr. Praetorius in "People Will Talk," Cary Grant shocks the faculty of the college where he lectures by his ultra-modern theories on treating illnesses. Adding to his troubles is Jeanne Crain, a young student who faints in his class. Cary realizes she not only needs a doctor but a friend as well and puts his theory to work. He helps Jeanne and eventually wins respect of colleagues.

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This picture of Cleopatra identifies the GENUINE

Nestle
EGYPTIAN HENNA

Left: Director Irving Rapper and husband Gary Merrill are amused by Bette Davis' humor between scenes of "Another Man's Poison," filmed at the Nettleford Studios, England.

Below: "You don't have any choice now . . ." Gary reminds Bette as their murderous guilt binds them to each other in "Another Man's Poison." But not for very long!

YOU'D think as happy and as in love a couple as Bette Davis and her husband, Gary Merrill, would have picked a real romantic vehicle for their first co-starring effort. But no, they've chosen an exciting murder melodrama in which they're both A-1 scoundrels. In the story, Gary pretends, with her consent, of course, he's Bette's husband after discovering she's poisoned him. Gary weighs down the victim with stones and dumps him into a lake. It is then that Bette announces the husband was not dead, merely drugged and declares that Gary is his murderer. You'll be intrigued at Bette and Gary's adept handling of suspense and action in their ruthless tale of murder, suspicion and vengeance.

Screenland Salutes *The Gary Merrills*

Emlyn Williams toasts Bette and Gary Merrill with a "Here's long life to both of you," in scene in exciting "Another Man's Poison."

Willing, Ready and Ever So Able

Continued from page 28

gal. She was not only going to school, but was doing some modelling in what little time she had left over from dancing. And one of the photographers took some shots of her which he considered pretty wonderful, so wonderful, in fact, that he shipped them to an agent friend in Hollywood. The agent wrote back that he would like to see Sally in the flesh any time she wanted to put in an appearance.

The day the War ended, Sally and her mother trekked North. The agent took one look, grabbed her by the hand, and hustled her to MGM. Did they need a lovely professional dancer, he asked? They eyed Sally and decided that they did, definitely. And so, kiddies, Sally was in pictures.

She began as a chorus girl, of course. And she was so good that she was promoted to assistant dance director. It was in this capacity that she was working just before she met Lupino.

After meeting Lupino—as so often happens in Hollywood—the same studio which had had her on the lot for years bought her contract and made her a star. It's ridiculous, but that's the way of the industry.

Also ridiculous is the fact that Sally is now taking dancing lessons like crazy, learning to do the particular type of thing which is MGM's specialty: modern stuff.

"In 'The Strip,'" she says, "I had to do two modern numbers—no ballet. And in 'Excuse My Dust' I did a wonderful low-down blues routine with nine boys. It was the most exciting dance I've ever done and I loved it so much that I could hardly wait to get to the studio in the morning. But it was modern. And, believe me, I worked like a dog in rehearsal!"

Getting to the studio in the early dawn is a cinch for Sally, for she lives only a block from MGM.

Evidently, Sally's parents are as adventurous and confident as she is. For, when their daughter signed at MGM in the first place, they happily sold their house in San Diego, bought one in Culver City the same week, and moved North for good. Now, though Sally's status has changed completely, they all still live in the same spot. Can't see any reason for moving, they say.

I asked Sally how her parents, who had never been around the picture business before, took the news that she had been chosen for the Lupino picture.

"The same way they've always taken anything I did," she answered, laughing. "They were completely casual about it. Mother said something like, 'That's fine, dear.' Period. For, you see, she has the firm belief that I can do anything and probably will. She wasn't surprised in the slightest."

Mother is still as unconcerned over Sally's current stardom and its side effects. In the past few weeks, Sally has had her first days off for a year and has gone on a shopping spree. She bought dozens of hats and several beautiful formals, and, most important, a mink stole which is the light of her life. When she brought it home, her mother looked at it, smoothed it with her hand, and announced that it was very pretty. And that was it. For nothing was too good for Sally—even mink.

Meanwhile, Sally has been pursuing her double career, as I say. And doing it very well. She did a piece of straight acting in "Hard, Fast And Beautiful" for RKO and has another dramatic role coming up at Universal, for which she has been loaned again by MGM, called "The Door," with Charles Laughton. She has been taking acting as well as dancing lessons and is truly serious about wanting to be able to play any role they throw her way.

I asked her if she had ever danced with Fred Astaire, who is, of course, on the MGM lot.

"No—and I'd love to, of course. You know, when I did that routine with the nine boys he used to come on the set almost every day and watch us. He was so delighted with the number that he made us do it again and again. And for him we would have done it all night!"

91% of Sailors and Marines

interviewed at San Diego, California, said:

"CAVALIERS are MILDER than the brand I had been smoking!"

In San Diego, California, over 200 sailors and marines were asked to compare Cavalier Cigarettes with the brands they had been smoking. Their answers should be of interest to every smoker!

91% of these sailors and marines—yes, 91% of the smokers—said Cavaliers are milder than their former cigarettes! And they'd been smoking all the leading brands!

Cavalier mildness has been proved in hundreds and hundreds of tests from coast to coast—among college students, phone operators, nurses and many other groups. 80% or more of smokers interviewed said Cavaliers are milder than the cigarettes they had been smoking!

Start enjoying Cavaliers. Priced no higher than other popular cigarettes!

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Cavalier

KING-SIZE CIGARETTES—EXTREMELY MILD

Smart Shoes for Work or Play

You'll walk on air in Hollywood Skooters

NOW that there are such flattering shoe styles with low heels, comfort can be rated as important in your selection of a shoe wardrobe as appearance. These styles have a dress-up air, are as appropriate for walking as for more festive occasions. Leading the parade of Vogue Shoes above is one of the neatest looking wedgies we've seen. This is a suede shoe with straps and platform of calf in matching color. The thin double straps fasten at the side to a calf-covered button. Black, brown, or navy, price is $9.95. Suede and calf are combined in the pair which follows. The high vamp hugs the foot, is flattering to the ankles. Shoes come in black, brown or navy with calf trim in matching or contrasting trim. At $9.95. Double straps add a new touch to low cut pump. Colors in suede or calf are black, brown and blue. Also in red calf. Price is $8.95. Last shoe in the parade is suede with stitched cuffs of kid. We show brown with gold kid, but you can have almost any color trim on brown, black or blue suede. At $8.95. Shown at right is soft shoe with ties to circle the ankle and fasten in front. This costs $7.95 in suede, velvet or smooth calf. The pump below is made in both suede and kid. Price is $8.95. All shoes in sizes 4 to 10, widths small, narrow and medium. Drexel Hose. Bostonian Men's Shoes. Photos by Harold Krieger.

A favorite style in velvet.

Square cut pump looks new.

Vogue Shoes are available at the following stores:

R. H. Macy, *New York, N. Y.*
Vogue Shoe Co., *Houston, Texas*
Innes Shoe Co., *Los Angeles, Calif.*
Meier & Frank Co., *Portland, Oregon*
Elder-Johnson, *Dayton, Ohio*
Moncey Shops, *Chicago, Ill.*
Joseph Magnin, *San Francisco, Calif.*
Bon Marche, *Seattle, Washington*
Wm. Hahn Co., *Washington, D. C.*
A. & L. Shoe Box, *Philadelphia, Pa.*
Jordan Marsh, *Boston, Mass.*

Perhaps in preparation for an Astaire picture, Sally has now added to her chores the study of voice. (*You tell* me *where she finds time for all this!*) She'll probably never make the Metropolitan, but they tell me that she'll soon be professional enough to warble in films.

The one outstanding thing I noticed about the girl is her complete naturalness. She's a star now. So what, she seems to say. She'll still be Sally Forrest.

This is no act, and I saw the proof of it in the MGM commissary when I lunched with her.

At least fifteen people stopped by our table and chatted with Sally a few minutes. They ranged from actors to dance directors to producers to electricians. All had a joke for Sally or a compliment or just a greeting. And she returned them, warmly, as if she really wanted to.

This sort of thing doesn't happen very often. And it was so obvious that Sally was really and truly liked that I began searching for a deeper reason than the surface one. Naturalness was one thing. But there was something more.

Then it came to me: what Sally had told Lupino was true. Nothing is too difficult, too strenuous. For, tiny as she is, Sally is a fighter, a double-threat one. And the world has always admired guts.

Honesty In Marriage

Continued from page 24

with which to describe his wife's relatives. He may have a few skeletons hiding in his own closet.

Honesty loses none of its strength by being coupled with courtesy. A man soon learns that if he calls another man names, he is likely to get his block knocked off. He learns to be conciliatory; it takes more time, but it saves the shape of the nose. This same considered honesty should be brought into a honeymoon house along with the electric toaster and the duplicated pair of hurricane lamps.

Honesty in practice demands that two persons be able to talk to one another. The strong, silent types may provide interesting heroes for books and motion pictures, but they are likely to be problem spouses. How are you to know what is going on in a human mind unless the operator of that mind gives you information? How are you to know whether you are pleasing or irritating a person who merely grunts in the same key no matter what his reaction?

Of course, talking out a marriage problem doesn't consist of one partner telling the other what *is* to be done, period, and the other partner sighing and saying, "Whatever you say, dear."

One of the great obstructions to matrimonial conversation is the idea held by some people that the minds, the emotions, the life aims, and the daily spiritual needs of a man differ greatly from those of a woman, and that such differences make conference and understanding impossible.

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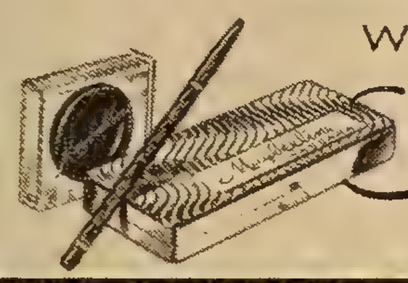

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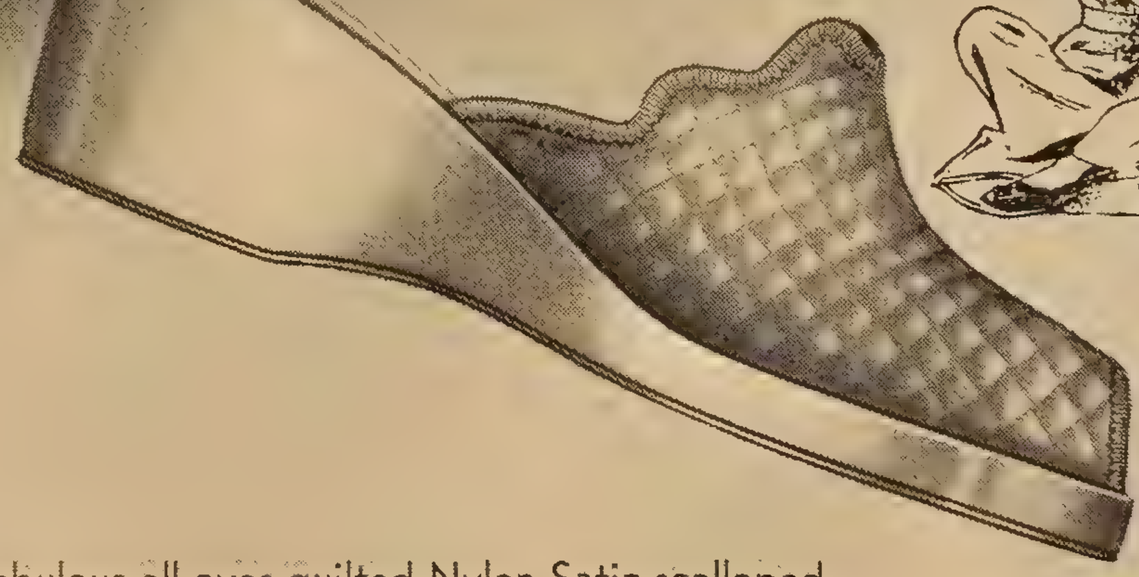

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Charm Institute
Gold Medal Award
For Outstanding Design

Dorothy Gray's new Date Bait miniatures come in two versions, one for school, the other for career girls. Our photo shows happy user in Suzy Brooks smart Date Bait dress.

Connie Nordin shows Geri Bader a sample of the gift wrapping "magic" she has learned from a new booklet published by Crinkle-Tie, 2320 Logan Blvd., Chicago. Copies 10 cents.

As fashion-right for Fall as a banker's gray suit trimmed in velvet is new polished brass case for Pond's Lips. The cone shaped cap is a protector of the improved lipstick.

Tussy Medicated Lotion is a spot cover-up as well as a soothing make-up foundation.

Best Face Forward

And you're off to meet the new season with the good wishes of the beauticians

By Elizabeth Lapham

WE'RE all entirely too apt to think of October as the bleakest month of the year because it signals the coming of Winter. Actually, it would be a lot more realistic if we gave October credit for ushering in the gay season. It's the opening chapter of the pre-holiday period; the part that starts you off on a round of parties, dances, theatre-going with a new wardrobe of lush Autumn colors and new make-up to complement them. Beauticians have been working overtime and we're on duty to report on developments capable of starting you off with *your best face forward!*

MAKE-UP being the eye-catching affair that it is entitles it to star billing. Dorothy Gray's Date Bait takes the focal point of make-up, lipstick, and makes it into a conversation piece. The new-for-school Date Bait is a cute miniature school bag carton decorated with gay stickers of men's colleges—inside are two Dorothy Gray lipsticks attached to a felt pennant. The career Date Bait is a tiny bright red handbag, smartly saddle stitched. The lipsticks inside this one are attached to a memorandum card. In other words, a Dorothy Gray Date Bait do-up gives you a choice of two attractive presentations of her famous Portrait Pink and Red Trey, or Right Red and South American lipsticks—two colors in each package. *(Please turn to page 69)*

Fresh and spicy April Showers perfumes the fine deodorant talcum powder that Cheramy is introducing for your all-over protection.

The sex of an individual has nothing to do with his need to be loved, his need to feel important in some respect, his need to seek some sort of security, and his need to search for new experiences.

Fortunately, Sue and I have always been able to talk to one another about everything. There have been many times when we have talked all night. Incidentally, there is a great difference between a discussion and a quarrel. We never raise our voices, never use discourteous terms, never forget that we are adult individuals, each entitled to respect from the other.

I won't say that we have never had a quarrel, because thinking individuals are bound, on occasion, to reach different conclusions from the same evidence. Check the decisions of the U.S. Supreme Court, if you doubt me. Taking this into consideration, we have always tried to maintain a situation best described by that wonderful British phrase, "the loyal opposition." We may have been opposed on some issues, but this never altered the fact that we were loyal to one another. We remained, indivisibly, The Ladds.

Incidentally, in case I have begun to sound pretty solemn, I might as well confess that, occasionally, I have caught Sue slipping from the practice of absolute honesty with me. This flaw in her character has been discovered only because of a flaw in my own: I am a snooper. On a rainy day, when Sue has taken the children to the dentist or on a shopping trip and our secretary has gone to town on an errand, I like to investigate desk drawers and read my way through dusty files.

In this way I discovered that Sue manages to hide the bad reviews of my pictures. She is jubilant over my good notices and meets me at the door with them, but something seems to happen to the critical writings. That "something," I have discovered, is a system of filing them in the back of a little-used drawer in my secretary's desk.

Sue is tender-hearted. She can't bear to see someone hurt. Hiding a critic's blast does not come under the heading of complete wifely honesty, but I suppose I might as well let it pass.

According to divorce statistics, one of the great trouble-causers in American marriage is disagreement over management of the family finances. Sue and I run our bank account the same way we run our conversation: fifty-fifty. She knows what the income is, how much must be set aside for taxes, how much must go into insurance, upkeep of the home, budgets for the children's education and so on.

Although each of us takes a small and equal personal allowance from the pay check, and in all other respects we try to regulate expenditures on a fifty-fifty basis, Sue always defers to my final decision about a major family investment. She insists that I keep the veto power; I think this is a satisfying experience for a man.

At Christmas time last year, for instance, we had decided to be economical. We were going to make no foolish expenditures, keep everything at a minimum, because we had just finished build-

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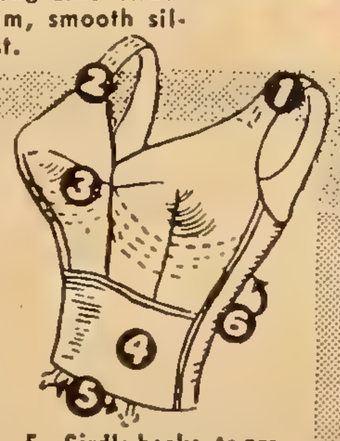

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ing and furnishing a new home.

As is customary in such cases, our three-year-old son, David, decided that he wanted a model automobile for Christmas. Sue did the shopping and found two: one was reasonably priced, one was expensive. She had both small automobiles sent out to the house and asked me to make the decision.

Oh well, suppose I *did* choose the expensive one. A boy never forgets his first motor-powered toy automobile, so it should be durable.

After Sue and I have been through a particularly expensive period in our lives, she always announces a new program of economy. "We'll have to be careful for at least six months," she says, looking very solemn. And for several weeks she goes through the house, turning off what she regards as superfluous lights.

After Christmas each year we move about in semi-darkness for months.

A well-known authority on domestic relations recently published an article entitled "Until Children Do Us Part." As might be expected, the theme of the article was that a marriage is jeopardized if the welfare of the family's children is placed, by either parent, above that of the other parent.

Children are so helpless and their needs are so clearly defined that it is sometimes easy to forget that their coming has not altered the very real needs of both parents. Great as the love of a child is, it can never really replace or compensate for the lost love of a mate.

Sue and I have tried never to lose sight of the fact that much as we love our youngsters, they are individuals with lives of their own which they must live. We try to give them all the comforts, love and guidance of which we are capable, but their generation is not ours.

I have heard many a woman, when asked by her husband to accompany him on a business trip, answer tersely, "You know I can't go. I have the responsibility of the children and can't possibly leave them," in spite of the presence in the home of a competent nurse or grandmother who could be trusted with the physical care of the youngsters for a few weeks. Such a woman forgets that after the children have gone on to make their own places in the world, parents are left alone together. Whether this situation initiates a prolonged second honeymoon, or whether it results in two strangers facing one another across an expanse of lonely table, depends upon how the years of child-rearing have been spent.

Although Sue is an excellent mother, my welfare is her first consideration at all times. Conversely, I try to be a good father, but Sue's happiness is my greatest trust.

As I have said before, a system that works for one couple may not work for another. However, we have found that one of the facets of our marriage which has given us many bright moments is that, in addition to being husband and wife, we are one another's best friend.

If a husband's first reaction when he hears a bit of news is, "I must telephone my wife right away," there is little that can go wrong with the marriage, particularly if the wife is at home to answer the call.

Also, if a wife never discusses her home problems and never reviews the shortcomings or peculiarities of her husband at her woman's club, or over luncheon with her closest woman friend, she is not likely, also, to have to tell her troubles to a judge.

In the matter of keeping confidence within a family, I think the average man is more reliable than the average woman. I seldom hear a man air his domestic difficulties; a man would rather discuss politics, sports, or professional problems. However, I must admit that a great many men have been uncomfortable listeners while a pretty dinner party companion has laid bare her troubled heart. This sort of thing doesn't happen when both husband and wife regard their union as a closed corporation.

A funny thing happened several years ago when I was being interviewed by a newspaper reporter. I was asked when I was inducted into the Army. I gave it some thought, then answered, "We must have been inducted in. . . ."

The reporter interrupted to ask, "What do you mean by '*We* must have been inducted. . . .'?"

I began to grin. I felt a little sheepish, but I had to explain that by "we," I meant Sue and me. Our association has been so close that when I went into uniform, I felt that Sue was also getting her basic training. I think I would have been guilty of the most delayed double-take in history if, when I came home on weekend pass, Sue had met me wearing khaki. It would have seemed so logical that I might have taken it as a matter of course. I think this represents a fine example of comradeship within marriage.

Finally, it seems to me that an important element of satisfactory matrimony is the maintenance of a spirit of adventure. Life consists of the four major adventures: being born, attaining maturity, marrying and dying. In the midst of these four, the average human being is privileged to experience an unlimited series of minor adventures, yet I am constantly impressed by the numbers of people who do not realize or profit by this fact.

Women, particularly, are inclined to think that marriage consists of settling down and working furiously to earn a home, a collection of fine furniture and a good car, and raising a family. The woman wants tangibles, and she does not intend to endure "shiftlessness" in her man.

In many such cases, the husband feels cheated by his relegation to a place as mere *means* to satisfy a woman's ambition. Denied his wife's comradeship in fresh experiences, he sets out—consciously or unconsciously—in quest of a comrade less interested in the trappings of domesticity, more interested in the man himself.

Each of us is made up of a series of dreams. Some of the dreams, admittedly, are foolish, but in the midst of the nonsense there may be one dynamic, vivid idea that dominates everything

else. That one thing is important. Of course, it takes a smart wife to sense it.

To be personal: all my life I had dreamed of owning a ranch one day. I wanted to breed horses. I knew nothing about equine blood lines, about buying or breeding horses, but one day I began to read everything I could find on the subject. The more I read, the more fascinated I became. Finally, I said to Sue, "Do you suppose we could find a little ranch somewhere in the Valley, not too far from the studio, where we could raise horses? Maybe also some chickens, a few fruit trees. . . ." As I remember it, my conversation dwindled at this point. Couching the dreams in words made them seem a little fantastic.

Now Sue is a city girl. All she knew about a horse at that time was that it ate hay and traveled on four legs. Yet she looked at me searchingly, then smiled into my eyes and took my hand. "Let's start driving around on Sundays, scouting for a place to buy. I'd love to own a little ranch."

We found it, we bought it; we bought our first horse at a great bargain, then learned that he had been lamed. We both literally loved the horse back to health and he repaid us by winning several races. Sue took to ranching as if the original dream had been hers, not mine. I should like to add that there are few more delightful sights than Sue in jeans and plaid shirt, driving a tractor!

When I was invited to attend the Royal Command Performance in London in the Fall of 1949, Sue and I were in the midst of building a new home. The house was costing more than we had planned—it always works out that way—and we knew that the flight to England, plus the clothing we would need, plus the many incidentals of such a trip, would be expensive.

If Sue had said she thought we couldn't afford to have me accept this great honor, I should have agreed.

What she said was, "How wonderful for you! Of course you must go. You'll have a great time!"

We both went. I couldn't have enjoyed it without my Susie.

As I said in the beginning, the matrimonial formula that has worked for us might not work for another couple. Not many women nowadays are willing to abandon their own pursuits entirely to become wives, and wives alone.

Sue was well launched upon her second career, both having been highly successful, when we were married. Without question or backward glance, she gave up her own work and joined forces with me. Sue lives my life. She is with me at the studio almost every day. We have breakfast, luncheon and dinner together about three hundred days a year. She serves as safety valve, buffer, confidante, aide, and partner. Her devotion has been misunderstood and criticized, but she has never resented, never answered the critics.

The thing that has always saved us when the going got rough has been our completely complementary senses of laughter.

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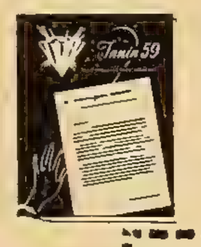

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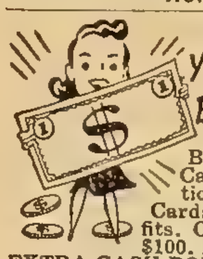

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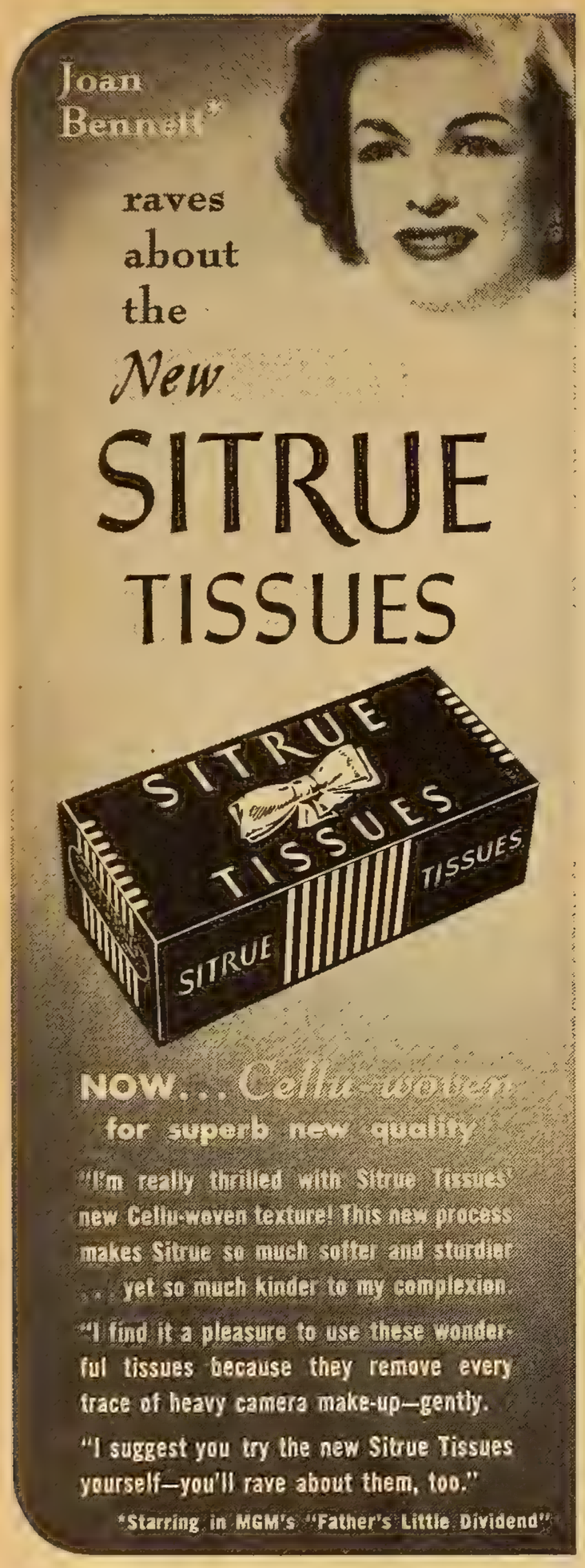

yond the scope of a sense of humor. Often a sense of humor consists of recognizing a manufactured joke and knowing that it is supposed to be funny, but a sense of laughter includes such things as a sense of exultation over a beautiful morning, a sense of the ridiculous when one takes himself too seriously, a sense of proportion when daily pressure of business grows too great, a sense of the vital importance and wonder of those we love. We never really laugh at anyone whom we do not like. A person whom we dislike provokes irritation, exasperation, or disgust when he tries to be funny—never laughter.

Sue and I needle each other all the time. We kid about everything. When I told her that I had been asked to write this article, she said, "Better not say anything nice about me or people will think you beat me in private. Every Hollywood marriage is supposed to have some dark secret."

The truth is that ours is not a typical Hollywood marriage. It is a simple alliance between a pair of ranch folk who stay up all night one night with a sick colt; who stay up all night a second night finishing some such Paramount picture as "The Rage Of The Vulture;" who stay up all night a third night discussing world problems; and who confide to one another on the fourth day that the pace is too much. We can't take it.

As I said before, this type of matrimony might not work for others. It just happens to be all right for us.

More Bounce To The Ounce

Continued from page 22

"I couldn't wait for Papa to go on his two weeks vacation so I could paint the house. You see, Papa just finished painting my room, and now I want to surprise him when he gets back. Mama's going to help me. She likes to paint as much as I do. Why, I'd rather paint than eat, and you know how much I love to eat," she said with a mischievous twinkle in her dancing eyes.

The Reynolds family have always had a wonderful time, no matter how little money they had. And Debbie has been brought up with this same rollicking spirit.

"I've had the best time a kid ever had, and I remember only happy, happy times. My mother was interested in all children, not only me. She became the leader of a Scout troop. All Winter we used to have projects to work on, and then in the Summer she took us all out camping in the mountains. Nothing like sleeping under the stars . . . and cooking your own meals . . . and going fishing and boating and swimming. Now I am co-leader of a troop. I guess I've won about every medal there is to win," she adds with a great show of pride.

It was only recently that she turned down the invitation of one of the most eligible young actors in town who wanted to take her to a fabulous party, because, as she told me, "How could I go? I had a meeting of my Scouts. I couldn't let them down. Besides, I'm not fond of big parties and nightclubs. I'd rather listen to Frankie Laine records with my gang and have lots of laughs."

This very natural, charming quality has endeared her not only to her fans, but to every kid on her block who knew Debbie when! She used to be Mary Frances Reynolds until the studio changed her name to Debbie . . . but her name is the only thing about her that has been changed. She still plays baseball with all the kids when she gets back from a strenuous day at the studio. But then, Debbie doesn't consider anything strenuous. She loves to work. She loves to play. She gets a laugh out of everything. She sparkles all over like a Fourth of July fireworks display. She's so full of energy and excitement and enthusiasm that everything she does, from rehearsing difficult dance routines with Gene Kelly eight hours a day every day for their new picture, "Singin' In The Rain," learning new songs, being photographed, being fitted for costumes, and then dashing home so she can bat the last inning for the kids who live down the street from her . . . is just considered "having a ball" by Debbie. And "having a ball" in Debbie's language means that life is just a gay adventure.

It has always been a gay adventure for Mary Frances Reynolds, the little girl who lived in a modest little house on a modest little street in Burbank, and still does.

"I love this street," she told me recently as we drove down it, she, tooting the horn to all the kids who greeted her wildly with "Hi, Fran! How's the girl, Fran!" "I never want to move away from it. I love the big pepper tree in front of my house and the place in the backyard where the grass never grows because Papa was always teaching me baseball. You see, he used to be a baseball player before we moved to Burbank from Texas . . . and when my brother gets out of the Army, he's going into professional baseball, too."

It was only two short years ago that she was the best cheerleader John Burroughs High School ever had. She was the real college rah-rah girl. She was the baton-twirling little filly of all the parades.

In 1947 she made up her mind definitely to become a gym teacher.

In 1948 she entered and won the "Miss Burbank" beauty contest. This changed the whole course of her life, although she insists very vehemently that should she not become successful on the screen, she will go back to her first love. At the moment, this presents a very remote possibility because Debbie Reynolds is being hailed now as the "brightest young comedienne who ever flashed across the screen." But she herself is not so confident about this future. It's that little

girl quality in her that keeps her thinking that this play-acting is really all a wonderful game. In fact, she can't even understand to this day why they called it a beauty contest, since she won over all the girls.

"Why, I'm not even pretty," she insists seriously. "Look at my high protruding forehead and my funny nose. I guess I've got lots of Vitamin B1 in me and nothing ever gets me down. It's just my good disposition that's pulled me through."

The truth is she is terribly pretty and so petite and so graceful, with a beautiful figure and that glowing apple blossom kind of skin that doesn't need any kind of makeup. Her complete indifference to her charm leaves everyone a little breathless. But she means what she says. Debbie's not putting on an act. She's as honest and forthright as she can be. Things have just happened to Debbie all at once like a sudden Summer shower and left her caught in a wonderful and glamourous career. She takes everything in her stride. For instance, she has never taken a singing or a dancing lesson in her life. Yet she both danced and sang in "Three Little Words" and "Two Weeks With Love." She's just busting out all over with talent, has a rare genius for mimicry. She also has a quick mind, an unusual sense of rhythm. She is absolutely without guile. Completely without fear. Think of it—without any stage experience at all, she and Carleton Carpenter held every audience spellbound all over the country with their songs in their recent personal appearance tour.

She tells a very amusing story as to why she signed with Warners in the first place when both MGM and Warners were terribly anxious to get her after she won the beauty contest. "I live just a few blocks from Warners. That meant I could sleep later in the morning and go home to lunch, and since I never knew when my car would start *(you know, it was the same age as I was—1932 Chevy—but much more tired),* I could always use my bicycle."

During the months at Warners, she made only one picture, "The Daughter Of Rosie O'Grady." But no one on that lot has ever forgotten Debbie. She was the busiest kid around the place. She came in every day from nine to six whether she was working in a picture or not.

"I just couldn't take my salary check and not work every day," she said. "My father's worked all his life, hard too, with the railroad. I never saw him slough even one day. My mother's worked hard, too, doing all the washing and the housework and the cooking herself. We couldn't afford a maid, so my brother and I had to pitch in and help. I like to work. So when I wasn't acting and still getting paid for it, I just had to earn my money somehow."

Completely on her own, she worked in the script department and helped file the scripts. She even worked as a messenger girl, delivering the scripts to the offices of the directors, producers and writers on the lot. She ran errands eagerly for free

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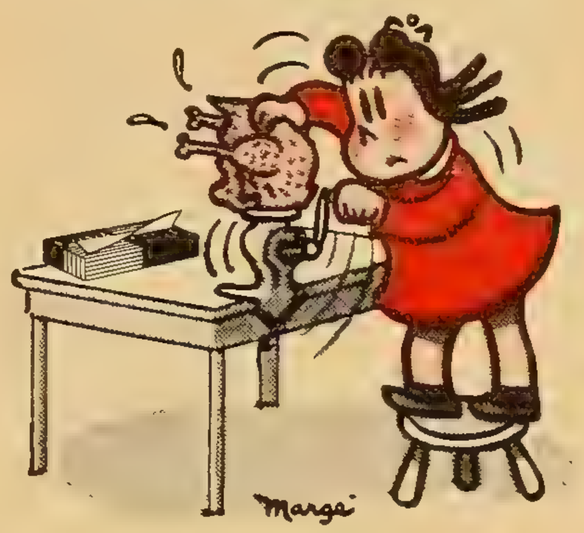

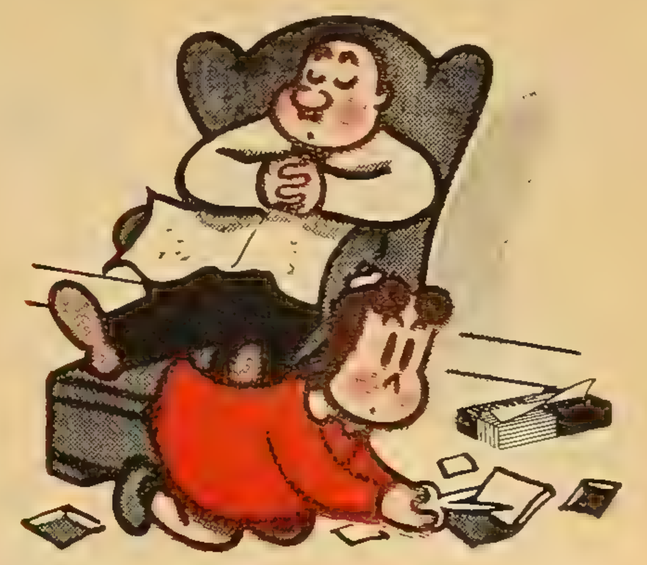

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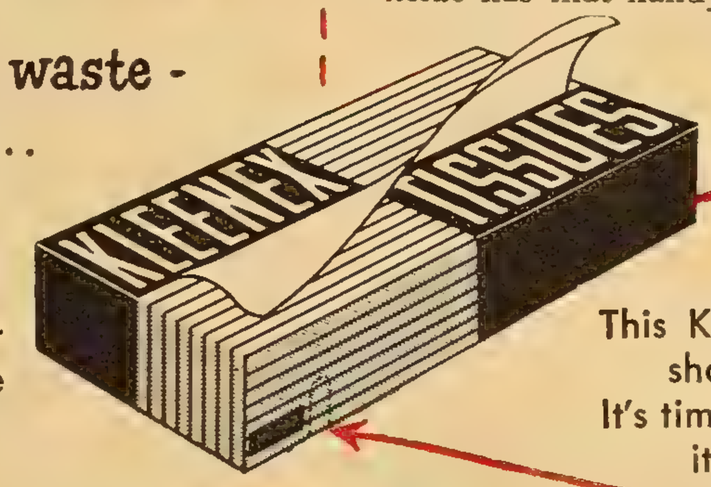

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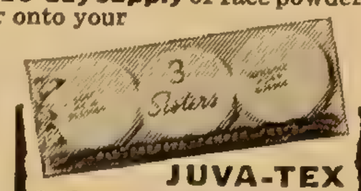

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for everyone. She typed letters and sealed hundreds of envelopes. She answered phones. She helped the gardener plant hundreds of flowers and mow the grass. She even got a bang out of pruning the trees. It was no uncommon sight to see cute little Debbie Reynolds in her overalls digging up the weeds in front of Mr. Warner's office. To this day he doesn't know the industrious little gardener's helper was actually one of his promising young stars.

Even today, with her future looming so brightly, she wouldn't hesitate at the blink of an eyelash to pitch in and do the same thing—that is, of course, if she didn't have such a busy schedule since her sensational hit. She's got more bounce to the ounce than any other human being. She's even been able to get a new musical act together with Carleton and has entertained at the various hospitals for the wounded soldiers back from Korea. She's brought them the warmth and the magic of her delightful personality.

But she still finds time to help her good friend, Camille, with her career. Debbie thinks that Camille is simply a wonderful actress and has introduced her to every director and producer on the lot. She works harder on Camille's career than she does on her own.

She couldn't quite understand the miracle of her own success and feels that Camille has so much more to offer, if only someone would give her the opportunity.

"I've been awfully lucky," she insists. "I was at the right place at the right time!"

The "right place at the right time" means to Debbie that she was in Jack Cummings's office, the MGM producer, when he was looking for a personality to sing the Helen Kane song in "Three Little Words." Her introduction to him was a very unforgettable one. I'd like to tell it in her own words, because it has never been told before.

"When my agent took me to meet the producer of 'Three Little Words' to try out for the Helen Kane part, he took me into a large office in which there were several men. They had all come to hear me sing. I sang and sang all afternoon. Everyone listened. Some gave their opinions, some suggestions, but I noticed that one of the men just kept watching me and said nothing. He just listened and smiled. I kept on singing and he kept on smiling. I just couldn't stand it any more. So I suddenly turned to him and said, 'Well, what do you think, Laughing Boy?' My agent nearly died when he realized to whom I had addressed this flippant remark and I guess I would have, too, if I had known that 'Laughing Boy' was Mr. Cummings, the producer of the picture. But he was wonderful—just burst into hilarious laughter and gave me the part.

"Gee—it was lucky for me Mr. Cummings has a sense of humor—suppose he hadn't?" She shudders, "Gee whiz!" For Debbie knows better than anyone else what these pictures have done for her.

She has been able to buy a new 1951 Mercury, although she longs sometimes for the 1932 Chevy she used to have which cost all of twenty dollars and which was upholstered in the most beautiful plaid by her mother. She has been able to pay off the mortgage on the house she loves so much on that little street in Burbank. She has been able to build a new room for herself, a larger room with lots of closets, and buy a new phonograph and the latest records so the gang can all come in every evening like they used to and sit on her bed and play all the songs and gab while her cat listens to their laughter. His name is Michael O'Flaherty, the "cat with brains" as she calls him, and who has the most dreadful disposition because he bites her toe when he's hungry. And then there's her dog, Chips, the "It" dog as she is called, lying all over the brand new chintz spread her mother made her. Then there's all the funny little toy monkeys—dozens and dozens of them—she's got all over the room. She's mad about monkeys and has been ever since she was a tiny girl and used to go to Griffith Park and watch their mischievous and amazingly human antics. And then there's all the pretty new clothes, the lovely pinks and blues which she so generously shares with all her friends when they're going out on some special "date." Debbie adores those colors more than any other.

I asked Debbie what her father says about her success. She smiled like a little girl, "Oh, Papa doesn't say anything—not a thing. I just notice that some of my photographs disappear, and I know he's taken them down to the shop to show the boys. But I don't let on I notice it at all."

There's no question about it. She's the most original thing that's ever hit this town. I'm willing to wager right now that fame and fortune and adulation will never turn her head. There's a rare quality of refreshing naturalness about her . . . a blithe spirit . . . a kind and generous nature. There's that eternal Springtime about her that will make little Debbie Reynolds a big star!

Casual Miss Bates

Continued from page 33

bigshot all over again. She also has recently been seen as an enamoured Southern girl whose parents forbade her marrying in "I'd Climb The Highest Mountain." She is currently laboring in her first real comedy, a piece titled "Don't Call Me Mother," *Mother* being Claudette Colbert. Not to mention her role in "The Secret Of Convict Lake."

As you can see by the above, Barbara is hitting her stride. And her bosses at 20th Century-Fox believe that she will ultimately find her name in lights of rare brilliance. Thus, it is sad to remember that she has an Achilles heel.

Barbara, I must tell you, has a memory of the very worst sort. She not only can remember faces, even as you and I, but she recalls the names which go with them.

Even more horrible, she can remember the lines of scenes which she played two and three years ago. And, most terrible of all, to me, she can recite glibly the telephone numbers of school chums she has not seen in eight and ten years!

This, you will agree, is not only almost indecent, but downright frightening. For any girl whose brain is so equipped is a definite threat to the rest of the females in the country. And were Barbara otherwise not such a nice wench, I would suggest immediate steps to have her locked up.

The only bright side of the picture is that Barbara is, in private life, Mrs. Cecil Coan and very happy about it. Her spouse is a public relations man whom she met and wed when she first came to Hollywood seven years ago. Currently, they have a house near 20th, a yawl named *The Barbara* on which they brave the Pacific periodically, and a contour chair which is the delight of their souls.

She is one of the prettiest gals who ever entered the sacred precincts of Hollywood. And one of the most unmovie-starish. She's five-four; a slim, graceful five-four. Her short hair is light brown and her eyes are an odd grey. Her face is the only one I've ever seen for which the adjective *chiseled* is legitimate. Particularly in profile, her features are crisp and strong. And her skin would make the guys who write soap commercials go absolutely insane.

Besides all this, Barbara has a trick of wrinkling her nose when she laughs—a trick she does not realize she does, by the way. And, in a quiet fashion, she has a brain which does not dwell twenty-four hours a day on herself and her career. This, you will grant, is refreshing.

I found I liked her very much when I recently had lunch with her. That is worthy of note, for it cannot always be said about film ladies. And perhaps one reason why it could be said is that Barbara, though now very pleased that she's in pictures, takes the industry with a certain amount of casualness.

When I met her, she was enthused about the fact that she was finally to be in a modern-dress film. Previous to her stint with Claudette Colbert, you see, her assignments had featured costumes which weighed in at twenty pounds apiece and were boned until she couldn't breathe, plus hair additions which caused her to have a headache nine nights out of ten.

"With all those period things," she said soberly, "I began to feel like a character actress before my time." Then she grinned with delight. "But in 'Don't Call Me Mother,' I have the most *beautiful* clothes you ever saw. Renie did them, and they are wonderful. I have *TEN* changes!"

One result of this will probably be that the public will not recognize Barbara when she appears in this picture. For she will at last look like herself.

This, I assure you, is no gag. *Viz.:* Recently, Barbara finished "The Secret Of Convict Lake," in which she played opposite Richard Hylton. Each morning while making the picture she was transformed into a gal from the Old West, complete with fancy hairdo and stays. Then she repaired to the set and worked.

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A few days ago, she was walking across the lot—as herself. She ran into Hylton and said hello to him. He looked completely blank.

"He thought I was flirting with him," she said, sadly. "He didn't know me at all!"

It was Barbara's *real* appearance, of course, which got her into pictures in the first place. And thereby hangs a pretty fabulous tale.

The lady was born in Denver, Colorado, daughter of a Post Office official. She had two younger sisters, and with them her existence was completely normal and reasonably unexciting until 1944. By then she had drifted into modeling for a local store, which was good luck for the store. Her picture would appear in the Denver papers from time to time, showing her clad in ski clothes, fur coats, and so on.

Unbeknownst to her, a gentleman named Walter Wanger was conducting a contest to find beauties to appear in "Salome Where She Danced." He had dispatched minions to various portions of the country and instructed them to bring back likely prospects. One of the same happened to catch Barbara in a Denver newssheet.

Out of the blue, she suddenly received a letter inviting her to Hollywood. After discovering that the proposal was on the level, she and her mother trekked West. At Universal, she was given what is known to the trade as a silent test, in which the victim is photographed while answering questions and idly chatting into thin air. This, in Barbara's case proved so successful that she was not only seen in "Salome," but given a contract with the studio.

And that's how you get into the picture business, kiddies.

Anyway, as it often happens, Universal-International shortly underwent an internal revolution of sorts and Barbara's option was dropped. She had recently married, so she decided she could sit about for a bit and get her bearings. The sitting about, incidentally, involved taking a trip to New York with Cecil and there modeling for six hectic weeks for Harry Conover, to the tune of what she calls *fabulous money!*

Back in Hollywood, she signed with Warners and began receiving the build-up: she was named things and she did things which now have her a little hysterical. She was "Miss Grapefruit," for instance. She christened busses in downtown Los Angeles. She was the spirit of Hallowe'en, complete with broomstick, and rode skyrockets for the Fourth of July.

"I got so I'd start to giggle when the phone rang," she says now. "Every time the studio called me it was something worse than the last time!"

Did she ever make a movie, a real movie? Yes, I'm happy to say. She was the daughter who ran off and got married in "June Bride." And she was the pretty servant girl in "The Inspector General," with Danny Kaye.

When she told me of this last, I said, "But you said you'd never done comedy. What about that one?"

She shook her head. "Danny was the comedy," she answered. "*I* was tragic—very tragic!"

One thing about all this, however, is that it began to be noticed that Barbara was unusually lovely in Technicolor. And such gals are hard to find, perhaps because the producers can't use as much makeup in that medium as in black-and-white. Thus, when Warners, too, underwent a sort of revolution, Barbara was promptly signed by Mr. Darryl Zanuck of 20th Century-Fox, a Technicolor connoisseur himself. This was accomplished with such precipitousness that, on the day Barbara was let out of Warners in the morning, she signed with 20th the same afternoon.

She seems very pleased with her current studio and they seem very pleased with her. They are building her carefully, giving her more and more important parts, and there is little doubt but that she will wind up with stardom.

Where did she learn to act? *(And she does act, you know.)* Simply, as many have before her, by doing it, by experimentation, as she went along. It worked beautifully. She now can handle a scene with the best of them.

Away from the studio, there is Cecil, of course, who assiduously places every line written about her into giant scrapbooks, and there is the yawl at Newport Beach.

"I thought I knew something about sailing," Barbara says, "because we used to sail on a lake near Denver when I was a kid. But, until I met Cecil, I was completely in the dark about it. I hadn't the remotest idea, really, what it was all about."

"And now?"

"Well—"

We left it at that.

She's a nice girl, as you may be gathering, a very nice girl.

If only she could forget those ten-year-old phone numbers!

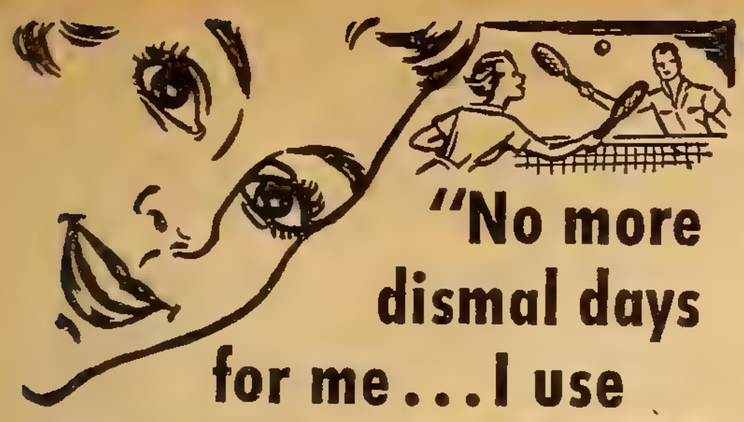
A Life Of Your Own

Continued from page 39

riedly packing to go on to another town, so I didn't have the time to dwell on my loneliness. Being busy, incidentally, is the best cure for homesickness I know.

I learned a good deal from being alone. For example, at home I had always eaten a balanced diet. With complete freedom, I went off on a spree of eating only my favorite foods—which consisted mainly of pork chops. I also began to stay out late—and that was a contrast to the early and regular hours I'd kept. Oh, I was a good girl, but it was definitely a new kind of life.

I had to learn about finances, too. I once thought I could handle money as well as anyone, but I soon learned differently. I was always glad to see the end of the week come around and with it my check, because somehow I found money didn't go nearly as far as I thought it should. It was so easy to spend it on little silly things.



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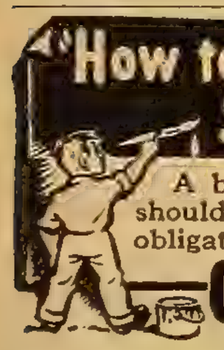

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There were other incidents that arose, things that tempted me a bit. Once, some girls in the show got involved in a hair-dyeing routine. They were so blonde that they were almost platinum. They wanted me to dye mine, and for a while I was tempted. But I wasn't sure that Mother would approve (*and I was also afraid my hair wouldn't grow back to its original color*), so I passed up this temptation.

Perhaps the most significant lesson I learned was about boys. At home I'd felt free to invite my boy friends to the house at any time, so, at first, I could see no difference while on tour in asking a couple of boys to come see me. But I was reminded that there was a distinct possibility that the boys might not be like those back home, so I issued no invitations.

Such were a few of the things I learned from my two-months stay away from home.

I think most girls want to leave home too early. Usually, they want to leave because they haven't the contact with their parents they should have. They feel insecure and, as a result, turn to the wrong people for advice and then act accordingly—or, in a spirit of resentment, break away and go out to make their many inevitable mistakes with no one to guide them.

It's dangerous to leave home unless a girl has a firm foundation and is mentally mature. Otherwise, she gets into all kinds of difficulties and meets problems she's unable to cope with. She becomes lonely, even more insecure, and is an easy mark for the temptations that always confront a girl on her own. Suddenly, the independence she once thought so vitally important is meaningless and her life is pretty much of a mess.

Yet, I do think girls should leave home —if they're honestly ready for such a move—if they can only find an expression for their talent in this way. In some homes, parents object strongly to the career a girl has chosen, although I think such cases are in the minority. I can't believe that the average parents would be so stubborn as to refuse to recognize a daughter's talent or at least to listen to her views on the matter. Even if they don't agree entirely, a little concession on their part will help a lot, I think, in getting the girl off to a good start. My folks always reminded me that the career I had chosen wasn't their primary concern. Rather, the kind of life I would want to lead was the important thing.

In addition to the desire to express a genuine talent, it seems that girls leave home sooner if there is a divorce in the home—or if there is too much domination on the part of the parents. No girl can stand to have every hope and ambition stifled or trod upon. She can't help wanting to go out on her own then. But there is one trouble—girls who just want to be free are often unequipped to experience such freedom. If they proved they could combine independence with wise conduct, there would likely be less objection to their going out on their own where they'd have to be entirely capable of handling the responsibilities of free-

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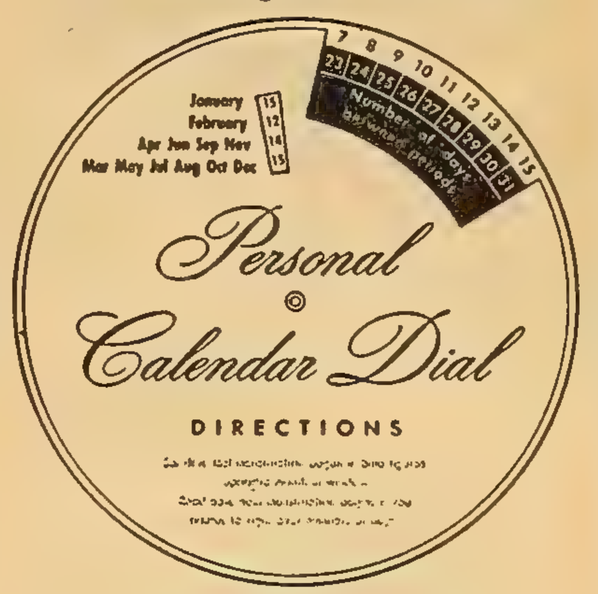

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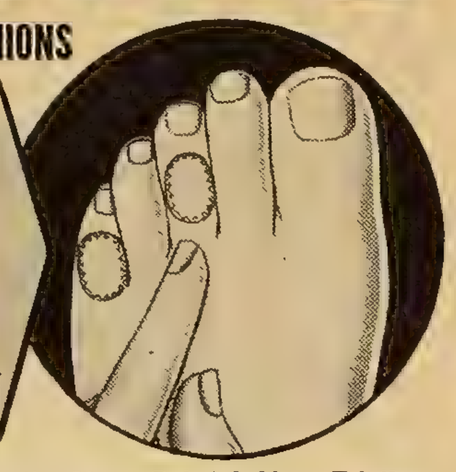

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Girls who feel dominated lack as much security as those who come from a broken home. Both are apt to react to a sudden independence by going off on wild tangents. They don't know it but they are really on a relentless search for security.

There is, of course, the case of the girl who has a close contact with her family, but simply has a wild streak. The parents may be trying very hard to raise her in the right way, but she is, perhaps, uncontrollable. It's a great thing then for the parents to know when to impart the right advice without appearing to exercise any control. Security without force, I guess, is the way you'd put this.

I firmly believe that every girl should be allowed independence. Even if she's content to stay with her parents until she marries, she should be treated as an individual and not as a property. And when she marries, a certain amount of independence is also necessary.

Too many girls think only of the excitement of being on their own—and not of the problems they'll meet. They must take care of their own finances and earn enough to eat properly and to live decently. They have to pursue a career and yet keep their place—and themselves—looking nice. They have to learn to make their own decisions and not give in to impulses, since few outsiders are going to be willing to give the right advice that the parents would. In short, they have to have self-organization and discipline and they might discover that the price of freedom comes high and brings with it many problems that seem insurmountable.

One of the biggest problems is dating. Because a girl on her own is completely free—or so she thinks—she may decide she must date constantly. This is especially true of those whose dates were curtailed at home. So every night becomes a party and soon those circles appear under the eyes. But that's only one aspect of the problem.

It's difficult for a girl on her own to be able to judge boys wisely, yet quickly. In my case, I made it a point to know a lot about the boy before I'd go out with him. If he went with the wrong crowd I wasn't interested. If he had the reputation of being a "wrestler," I staved away from him. I led a conservative life, and I soon found that the right kinds of boys were eventually attracted to me.

Too many girls simply want to go out—and they don't care with whom. They believe it's smart to get in with a "fast" crowd so they'll be considered popular. Sooner or later they only become cheap. It's difficult to make any young girl believe that she can lead a conservative life, not be a prude, and still be popular; but it's true. Learning how to solve the date problem is all a matter of carefully choosing the right company.

Girls on their own have one worry in this connection that girls who live with their parents seldom have to think of—and that is whether or not to invite the boy in after a date. I've always believed that the way you conduct yourself during the evening is the best way to settle this. If you toss out provocative hints and

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seem to be indifferent to the results, naturally the boy is going to want to come up to your apartment. But if you make it clear that you're not the type, the matter won't be too difficult to handle. It all depends on how much *control* you want to have. A girl influences the course of an evening.

I may be old-fashioned, but I still believe that such things as the nocturnal apartment rendezvous are best delayed until after marriage.

Before a girl leaves home, then, she should ask herself these questions: "Is my will power strong enough in all respects for me to go out on my own?" "If it doesn't work, will I admit it and go back home before trying again?" "Will I be willing to call my folks and ask them for advice if problems get too difficult for me?" There's no need, you know, to divorce yourself entirely from your family just because you take on the world alone. "Is the reason for wanting to leave to better myself or is it just to have the so-called freedom I may not be ready for?" If it's just to do things your folks don't want you to do, you'd better stay home because probably they're right. "Am I really mature enough for such a move?" Think over these questions and then you should be able to decide for yourself.

This being on your own isn't all fun—and don't forget it. If it hadn't been for my career I might never have made the step. Now I'm in Hollywood and am lucky enough to have been in such pictures as "Happy Go Lovely" and "Belle Of New York"—and I'm living with my family. Not that I'm home all the time because I'm not. No girl need stay by the fireside entirely. But after being on my own, I like this arrangement better. Me leave home now? I'll leave that deal to others.

"I'm Tired Of All The Talk"

Continued from page 41

every one happy—every one, that is, except Mr. Brando.

In his apartment on West 57th Street one night, "Bud" Brando was the identical picture of what column items and random gossip had painted. In jeans and a faded grey shirt, he sat crosslegged on the living room couch, jumping up every now and then to change a mambo record or get a cigarette. The apartment looked as if a cyclone had hit it, and through the French doors I saw one underfed-looking young man—known to smarter night club goers as Wally Cox, one of the best comedians to appear on the scene in a long time. Attired in little more than a hand towel—on him it looked good—he was working diligently on a play, and an occasional grunt or groan told you he was still breathing.

Sprawled there on the couch, Marlon didn't look as if he were about to have a complete nervous breakdown at any moment, but had the newspapers of the last two weeks or so been anywhere near right, Mr. B. should have been relaxing in a neat white straitjacket at a quiet country retreat. For in the short period of seventeen days, the following items had been lapped up by the ever-believing gossip-column-reading public:

"Marlon Brando has just had a mink-covered seat made for his motorcycle, which he rides along Broadway at eighty miles an hour." (*Brando wouldn't know a mink if it walked up and bit him and, so far as eighty miles an hour—have YOU ever tried even getting your car out of "first" in congested Broadway traffic?*)

"Marlon Brando is sharing an apartment with Montgomery Clift."

"Marlon Brando is sharing an apartment with Elia Kazan."

"Marlon Brando is sharing an apartment with his sister and her husband."

"Marlon Brando is sharing an apartment with his ex- and present wife."

"Marlon Brando is sharing an apartment with two ballet dancers from the City Center who dropped in for a short beer . . . with the credit manager from Abercrombie & Fitch, who happened by one day inquiring about an unpaid bill." It was also reported that he was holding forth in a building on MacDougal Street which, for the record, is empty because the Health Department condemned it some years ago. (*This had nothing to do with Mr. Brando and I only mention it as it's a great address to give to creditors and people you don't ever want to see again;—that, or 10 Greenwich Avenue, which is the women's prison.*)

To continue a bit further with these quaint little tidbits which are continually cropping up:

"Marlon Brando sends his entire salary home, keeping only enough for his meals—which he eats at Riker's on 55th St.—and his mambo records."

"Marlon Brando never eats anywhere but Humpty Dumpty in Greenwich Village, and always with the same mysterious blonde."

"Bud Brando's real love is an exotic brunette, who walks the French poodle he gave her in Washington Square."

"Marlon Brando's only gal—a red-headed secretary—is showing off the afghan-hound she received from him from Pango-Pango."

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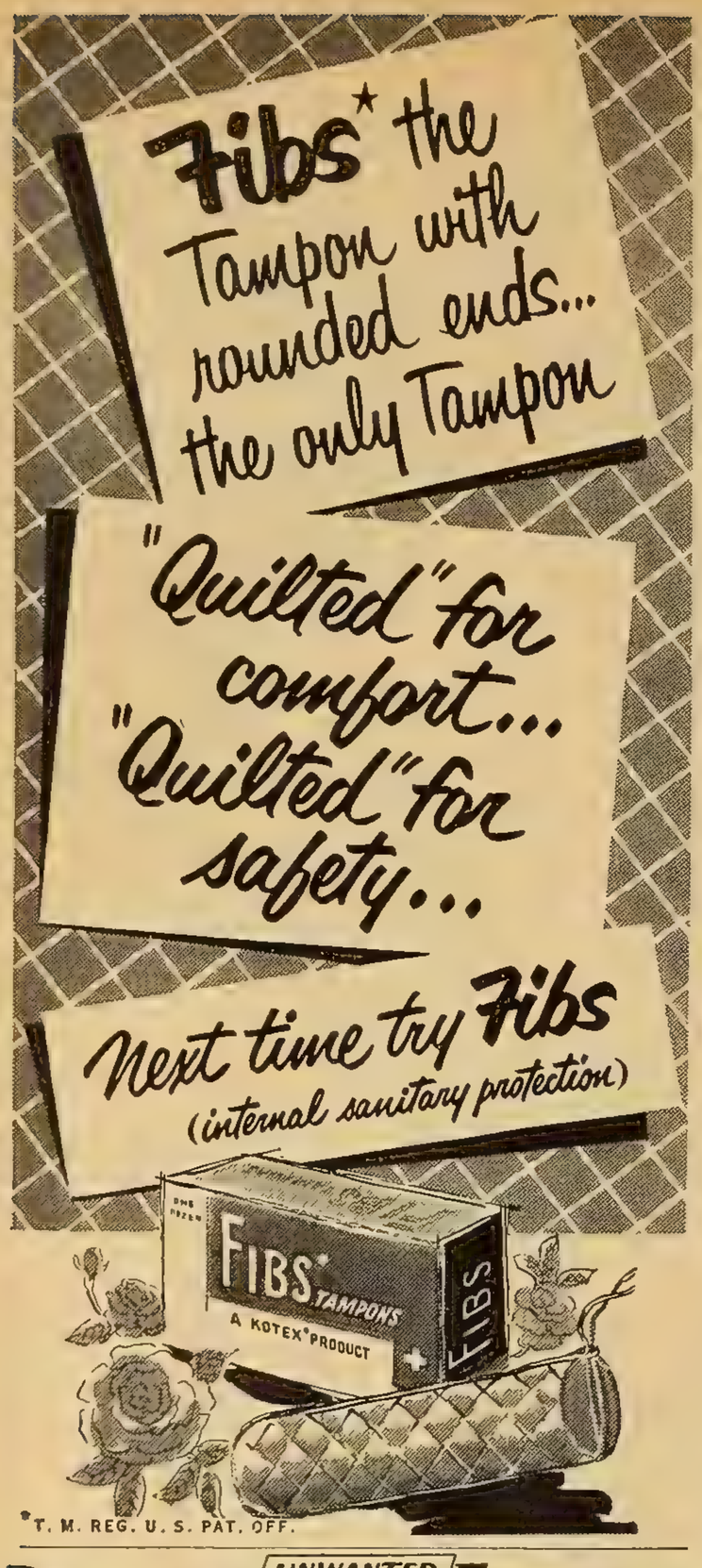

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more, a lengthy article came out, stating that he had limited his life to studying at the New School and was in bed every night right after the nine o'clock news.

This is a great trick if you can do it, but no one can—and Brando is the first to say so.

"I'm tired of all the talk and phony gossip items, and some of the magazine interviews that are so often very misleading. It's not that the interviewers misunderstand you; they write what they think their readers want to hear. I guess it would be pretty dull copy if they wrote what an actor really does with himself each day. But where they get some of the lulu's they come out with is beyond me." (*It's easy! You just toss in bed all night, smoke three packs of cigarettes, bite your nails down to the elbow, and if you're lucky you come up with the same idea that thirty other writers have come up with at the same moment.*)

"They ask you what you eat for breakfast, and what size shorts you wear—and did you get a 'message' from "Winnie The Pooh" when you were a child? This is usually followed by—do you like girls, betting the horses or playing with yo-yos for relaxation? It embarrasses me! I don't know what to answer. Even if I answer—straight 'yes' or 'no,' it will come out in print to the effect that I only eat Yogurt, that I'm planning to adapt "Winnie The Pooh" for a musical Mike Todd will present on Broadway this Fall, and that I'm investing in a new kind of yo-yo that will only go sideways and which will be named for Shelley Winters because I'm secretly in love with her." (*Aside to Farley Granger: Brando hardly knows the girl.*)

"I used to be ingenious and scrupulously honest about everything, but I invariably got hurt. I don't think I'm dishonest now, but I've learned to take people and what happens to them in my stride, and that includes myself. Yet I still haven't gotten used to the preposterous things I read about myself."

Bud Brando has a very soft voice and you find yourself leaning towards him to hear what he has to say. His manner of speaking, which was commented on by almost every movie reviewer, would be hard to trace to any locale or class. Although coming from a relatively well-to-do Middle West family, Brando sounds at times as if he were a fugitive from a Tenth Avenue pool hall. This slurred tone is not an affectation, though, and he is the first to admit it has become a crutch.

"I'm doing something about it now. I don't know how I got it, but it's actually become a part of me and I'm not making like Humphrey Bogart or *Sam Spade,* as some people choose to believe."

This same guy has been accused of being an extrovert, egocentric, affected and a show-off. He has also been termed an introvert, recluse, sensitive, shy and inhibited. Whizzing around Manhattan on a motorcycle, playing a hot set of drums in Broadway jive joints, dating pretty waitresses on Fire Island, riding the 8th Ave. Subway in jeans and T-shirt, and doing just about whatever he wants to—if and when the spirit moved him. All this has gained him the reputation of being the only guy to make Montgomery Clift look like a piker, as far as being conservative is concerned. (*They are constantly being compared to one another, which is a source of irritation to them both.*)

But to say any of this has been an intentional bid for publicity or attention would be unfair and completely untrue. Actually, he has become more conservative in the last year or so, but for the one reason that *he wanted to,* not because public opinion or studio execs demanded it.

"As far as changing goes, I might even end up with the well-known swimming pool and mile-long convertible, having dinner at Ciro's or wherever it is they're always having dinner. No one can possibly know what he's going to end up with, or give in to. I know what I'm going to fight against, though."

Just what Bud meant by that I'm not sure, but I have a feeling it has a great deal to do with his refusal to go along with the accepted Hollywood theories and traditions.

As a boy, he often didn't see eye to eye with his teachers. When he was earning $300 a week in the Broadway show, "Truckline Cafe," he quit to take a $40 a week role in Ben Hecht's "A Flag Is Born." Flat broke, he hitchhiked up to Cape Cod to read for Tennessee Williams for the part of *Stanley Kowalski* in "Streetcar" and when Williams gave him the part he borrowed bus fare back to the city, this after having known the author only a few minutes.

While making his first picture, "The Men," for Stanley Kramer, Brando went to Birmingham Veterans' Hospital in a suburb of Los Angeles and made himself at home there for four weeks in a ward with thirty-one paraplegics, observing their problems.

One evening they were all in their chairs having a drink at a local bar when they were approached by one of those well-meaning but annoying characters who love to make speeches to veterans. This particular bore, a middle-aged woman, was sure that with a little faith the boys would regain the use of their limbs. As she droned away, her attention was drawn to Marlon, who was quivering from head to toe in what appeared to be a sort of spasm. Then, with agonizing motions and groans, clutching desperately at the sides of his wheelchair, he rose, fell back, rose again, and broke into a mad version of the Lindy hop.

The woman fainted dead away and was removed from the scene of the crime. Needless to say, Brando has had at least thirty-one ardent fans ever since.

There are some who will say that Bud Brando is putting on a big act and that he's not fooling anyone but himself when it comes to this "individualism" stuff. Frankly, I don't think he gives a hoot what they think. And I'd like to say for Marlon Brando's benefit, and not the readers', "there are some who greatly admire the intelligence and courage it

takes for you to live your life as you are doing, finding out the answers only by trial and error. Not many have that courage. Those who call you *unique* and *different*, Bud Brando, would do well to follow your example instead of suggesting that you follow theirs."

To Love And Be Loved

Continued from page 45

answer, "she's made twenty Italian pictures and two English ones. She's tiny; she has reddish-brown hair and sea-green eyes; she can act. *I think you will like her!*"

Following that understatement of the year, the company soon departed for a San Francisco location. When she wasn't before the camera, Val, who was still thinking in Italian and struggling magnificently to translate into English, studied incessantly. When he wasn't before the camera, Dick, who had lost his wife after a prolonged illness, sought the solitude of his hotel room. Except when each commented on the other's acting to their director, there was no visible bond of interest.

One day, when they were shooting a scene in the driveway of Julius' Castle (*a famous restaurant*), Robert Wise walked over to Val.

"That's good," he said, "but not good enough. Try it again and this time make it more—spontaneous."

Thought Val in Italian, "What a ridiculous word—this 'spontaneous.'" But she repeated the scene and then characteristically dropped to her knees at the feet of her director. Looking up at him in her serious, almost child-like way, she anxiously inquired:

"Are you sure Bob," (*she pronounces it Bub!*) "that it was good sponta-diculous?"

That night, back in his hotel room when he reviewed the day's work, Dick recalled the incident. He felt a little foolish there all by himself, but he couldn't lose the grin that lighted his face.

Perhaps that was the beginning. Perhaps it began long before they even met. When a person is lonely, the hours are endless and time turns into a maze of undistinguished events. However, Dick does remember one particular day. They were shooting a party sequence and Val —in a beautiful pink fluffy thing—floated around looking as lovely and fresh as a morning in Spring. They rehearsed their lines. Then suddenly, a line quite unrehearsed left Dick's lips.

"You look very beautiful," he said simply.

"I feel like an ice cream!" she answered, with typical honesty.

Not a look, not a lunch date—nothing further was exchanged between them until one day, Val said:

"You know, I have never seen you on the screen, so Robert Bassler (*their producer*) has arranged for me to see your picture tonight. Would you like to see

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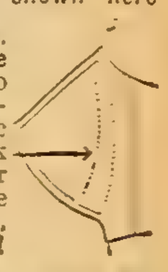

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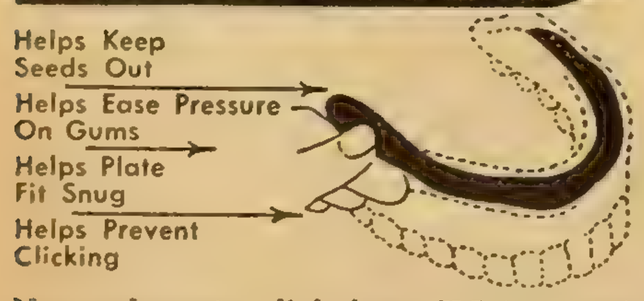

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it too?"

Dick knew "Fourteen Hours" couldn't possibly be ready, even in rough-cut form. When he learned the picture was the semi-documentary "He Walked By Night" (*made by Eagle-Lion, who later sold his contract to 20th*) he sort of lost his head.

"I can't *stand* seeing myself on the screen!" he expostulated, "I *never* do."

Realizing he had been a bit abrupt, Dick offered to make amends by taking Val to dinner and dropping her by the projection room later. When the day was almost over, word reached Val that the print wouldn't be available after all. She sent a message to Dick and a message came back. It read:

"Even if they lost the print—did *you* lose your appetite?"

It was Monday night, the night most restaurants close in Hollywood. Dick remembered the Sportsman's Lodge in the Valley. It was charming, tables overlooked the lake and waterfall, and if they ran out of conversation they could always feed the ducks! Besides, it was open seven nights a week. Dick remembers that Val's eyes were shining like two bright stars. When he got home he couldn't recall a single word they had said to each other! He only recalled that he had enjoyed himself very much.

Unschooled in the ways of Hollywood, Val was surprised and a bit shocked when an item appeared the following morning in a gossip column. Someone handed Dick the paper just before they broke for lunch. The columnist, adhering to an old Hollywood custom, assured the readers authoritatively that it definitely was *not* a romance.

"That's what *she* thinks!" Dick mused to himself.

From that moment on, it was a marathon for Dan Cupid. Dick's scenes had to be rushed because he was due to depart for Germany to make "Decision Before Dawn." When bad weather delayed him, he found reasons to drop by the set and watch Val before the camera. They managed to squeeze in another enchanting evening at Sportsman's Lodge. At a studio-exhibitor's luncheon, Dick showed up with a book on Italy. "I hope you will visit my beautiful country while you are in Europe," she had wistfully said. Val marked pages and underscored the names of little restaurants and villages that for her held tender memories.

From Germany, Dick wrote, cabled, telephoned. Back in Hollywood, unaware of the studio grapevine, Val thought no one knew she was sneaking up to the Still Department to collect all the production poses they had made together! Before he could visit her beloved grandmother in Stresa, Dick was called home to shoot a new ending for "Fourteen Hours." The fans who idolize him resented his dying in the original version. In the meantime, Val had been loaned to J. Arthur Rank to make "The Secret People" in London.

"If Val hadn't still been here when I returned," Dick shakes his head sadly at the prospect, "I think I would have turned right around and flown back again."

Fortunately for both of them, Val had to hang around for wardrobe tests. The period that followed can best be described as happy, hectic, hysterical! Val. an emotional Italian, and Dick, who looks like a placid Scandinavian (*he's French and English*), felt like they'd swallowed a couple of pin wheels! They went to parties at the homes of mutual friends. They dined everywhere—LaRue's, Perino's, Drive-Ins, Peppino's, a little spot at Malibu that remains nameless and nostalgic.

Half-child, half-woman, Val would clasp her hands ecstatically. "Molto-simpatico," she'd whisper to Dick after a courteous waiter departed with her order. "Sempre tesoro"—literal translation, "Always, my treasure," were the words on the card that accompanied his daily bouquet of her favorite chrysanthemums. There were minor quarrels—lovers quarrels.

"I am not good for Dick," she cried. "He is sensitive, he has already had too much unhappiness. It is the end. I would only hurt him."

"Val is an angel," Dick declared. "But I am set in my ways. I'm afraid I can't change."

A flower, a phone call, a kind word, a small deed. In less time than it takes to tell, they were radiantly happy again. With no immediate picture waiting for Dick, those trans-Atlantic calls and cables to Val, who was now in England, only made their separation more unbearable. When he took a friendly studio suspension (*voluntarily going off salary*) Dick flew to London. He arrived on the 4th of March, Val started her picture on the 15th. There were makeup tests, wardrobe fittings, odd moments in-between for sightseeing. One day they were positively sure that they couldn't wait another day to get married. Another day they were positively sure that marriage was out of the question!

Two days before the big moment, they suddenly realized their misgivings were wrong and a marriage was right. Val was working, so Dick searched Piccadilly for the wide chain wedding ring they both wanted. Shops were closing for the Easter holidays, so at the eleventh hour, Dick frantically selected a ring of somewhat similar pattern. Having forgotten about Val's tiny hands, the ring spun on her finger! On March the 24th, with her good friend Guliana Headley as main witness, they were married in Caxton Hall, London.

They spent their wedding night at the oldest inn in England, built in 1135 and steeped in traditional old-world charm. Because she wanted to take her new husband to Stresa and surprise the 80-year-old grandmother who had raised her, Val swore Dick to secrecy. Hollywood might still be speculating if official red tape hadn't caught up with them.

Back home again, Dick proceeded to arrange for the grand and glorious arrival of the new Mrs. Basehart. Entering this country on a visitor's visa is relatively simple. For the wife of an American citizen, the formalities are something akin to a gigantic jig-saw puzzle. When

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the Immigration Department requested an affidavit of financial status and employment record, Dick naturally had to appeal to his studio. Naturally the studio was curious—very curious indeed. There was no possible way to protect the secret.

"I'm only sorry because there wasn't time to meet Val's grandmother when I was over there," says Dick, "so we weren't able to surprise her with the news ourselves. However, it is a great relief to walk around and not try to hide all the wonderful happiness I feel inside."

Very soon, maybe even before this reaches print, Val and Grandma will be in Hollywood. Grandma, for a visit with the new grandson who takes private lessons three hours a day to enable him to speak in her native tongue. Val, no longer under contract at 20th, to work and live with the husband who has filled her new world with the peace and security that is born out of love and devotion.

If plans had materialized, Dick would have met his bride in New York, bought a new car, and slowly headed for home as they saw America together. Unfortunately, the official delay of Val's papers made this impossible, and in the meantime they cast him for an important role in "Old Soldiers Never Die."

Until they can pick out a new house together, Val and Dick will live in his old rented one. During those long hours of impatient waiting, he bought slip covers for the furniture, shopped for new curtains and bedspreads. Rugs were cleaned and left unrolled until the event of Val's arrival. The yard was filled with plants that promised faithfully to bloom on schedule. There was even new wall paper in the room for Grandma and, currently, Dick is searching for a cook who speaks Italian.

For Richard and Valentina, their house will become a complete home when they can fill it with children. They'll have their first next March.

"And now," he grins happily, "I think it would be a very good idea if I buy my wife a wedding ring! I would have had it ready and waiting but I still wasn't sure of the size—and she wouldn't part with that substitute!"

Best Face Forward

Continued from page 54

BUT if there are still any traces of the tan you acquired during the Summer, your dish should be some such exciting shade as Glamour Red, or Sunlit—both made by Flame-Glo to do best by bronzed colorings. Both of these come in handsome-looking swivel cases, and sell for forty-nine cents plus taxes in variety stores practically everywhere.

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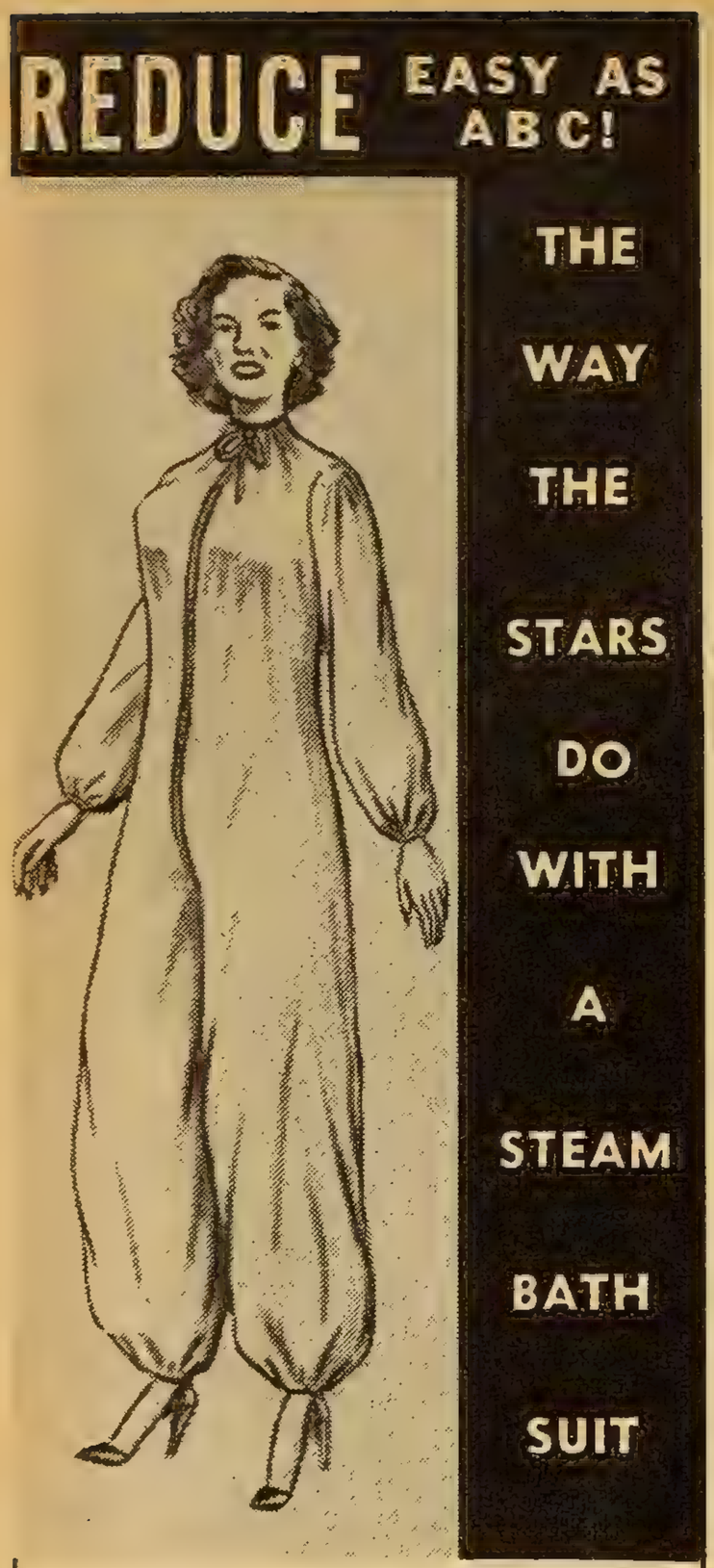

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in shades that are meticulously gauged to accent the soft, natural colorings in Pond's Cheeks. The golden coral of Honey is made to go with the compact rouge tone called "Natural." Vivid young Rascal Red is made to wear with Pond's Cheeks of the same name.

HEART THROB is bright fuchsia in a lipstick and has a subdued complement in Heart Throb Cheeks. (*Remember dears, that compact rouge blends in easily and most effectively when you smooth it on ever so lightly over your face powder.)*

PROCEEDING from make-up to skin is a little like talking about frosting before discussing the cake itself—it's the outside that gives the first impression, but first impressions aren't everything! Bumpy skins don't necessarily ruin the effect of good make-up, but the things that make skins bumpy usually produce pimples, too. Tussy makes Medicated Lotion to act as a powder base, a spot cover-up, and an inhibitor of pimples. The formula contains hexachlorophene, that new antiseptic agent that helps reduce surface skin bacteria. It also helps the healing process.

FOR the most effective results, Tussy asks you to give your skin a thorough cleansing with Creamy Masque before using the lotion. Creamy Masque is a stimulating cleanser—a mild mask that won't harden or make your skin feel uncomfortably tight. Its purpose is to free the skin of grime and oily secretion. The healing cover-up, Medicated Lotion, comes in two complexion tones; Shade One is to go under light powder tones, Shade Two is deeper and belongs under darker powder.

THE question of deodorants is now, thank goodness, only a question of which type you prefer. There are two basic types of control—the deodorant that prevents perspiration odor and the anti-perspirant that stops perspiration. There is room for both in every regime for good grooming. Methods of application are many and varied—you can spray on the liquid, rub on the cream, stroke on the "stick"—but the newest of all is a deodorant powder by Cheramy that you just dust on as you would regular talcum. The talc itself is mild and smooth —so bland that you can use it right after a depilatory or can sprinkle it on after shaving. It won't irritate your skin or cause damage to your clothes. This new deodorant talc is designed specifically for people who want all-over protection from perspiration odor. Try it between your toes, sprinkled into your shoes and between your girdle and you.

And we almost forgot to tell you that it's very highly scented with Cheramy's April Showers fragrance.

Surprise: *"Gift Wrapping Fun" is a new booklet for you. Send 10c to Crinkle-Tie, 2320 Logan Blvd., Chicago 47, Illinois.*

Your Guide To Current Films

Continued from page 17

Barrymore is made a prisoner in her own house, while Evans and Company proceed to rob her with the zeal of Huns. Murder and sheer terror also take up residence in the gracious town house. A superb thriller with a constant barrage of heavy suspense.

On Moonlight Bay
(Technicolor)

Warner Brothers

UNTIL Gordon MacRae appears on the scene, Doris Day is a tomboy who prefers sliding into home rather than opening one. After their first date, Doris begins to yearn for husband, home and family. MacRae has other ideas. He's against marriage. Not that his intentions aren't honorable, mind you, but before he can change his radical ideas, Doris' father learns of these theories and snatches Doris away. It's a heck of a way to treat a simmering romance and, when MacRae enlists in World War I, Doris resolves to run away with him. Again, Father comes tearing up in the nick of time—as MacRae is proposing, of all things, marriage. A crushing blow, true, but fortunately not a permanent one. Neat package of light-hearted entertainment which also serves to introduce singer Jack Smith.

Pickup

Columbia

A LONELY widower, Hugo Haas, makes the mistake of allowing himself to be taken in by a gorgeous blonde, Beverly Michaels. Intelligent, kind and honest, Haas sees no evil in anyone. He marries Beverly and settles down to what he thinks will be connubial bliss. Beverly finds life impossibly dull and, when Haas suddenly becomes stone deaf, she spices up her daily routine with Allan Nixon, Haas' assistant railroad dispatcher. An accident causes Haas to recover his hearing, but for certain reasons he doesn't tell anyone. Because Beverly and Nixon don't know either, they continue to make love—verbally, plot his murder—cold bloodedly, and say what they really think of him—brutally. An unusually well-done shocker with strong impact.

Thunder On The Hill

Universal-International

A FLOOD inundates an English valley and the residents flee to a convent which stands on the highest ground in the area. Among the flood refugees are the village doctor, Robert Douglas, his wife, Anne Jeffreys, and Ann Blyth, a mur-

deress convicted of poisoning her brother. One of the nuns, Claudette Colbert, takes an interest in Ann and becomes convinced she is innocent of the charge. Bit by bit, Claudette pieces together the confused puzzle which is sending Ann to her doom. All things taken into consideration, it's a difficult chore to prove this, but Claudette succeeds nobly.

When Worlds Collide
(Technicolor)

Paramount

A SCIENCE-FICTION yarn which toys with the thought of what would happen if and when this world would collide with another planet. It would, to put it mildly, be one flaming mess. Therefore, scientist Larry Keating decides to build a super rocket ship that will take a selected few to a new planet, there to start a new world. Among those chosen are hot-shot pilot Richard Derr, Barbara Rush and Doctor Peter Hanson. Until the space ship is launched, a few seconds before the earth is no more, the tension and excitement are fever pitch. As a matter of fact, high blood pressure sufferers had better stay home with a nice, calm horror novel.

The Well
United Artists

GRIPPING melodrama that shows how gossip, rumors and distortions accentuate fear, mistrust and bitter hatred. A little Negro girl accidently falls into a well on her way to school. Hours later, when she doesn't return, her parents call Sheriff Richard Rober. On investigating, Rober is told that the child was last seen with Henry Morgan, the nephew of a wealthy contractor. Morgan denies he's kidnapped the child, but word leaks out. Soon the town is seething with unrest and hour by hour the possibilities of a full-fledged race riot grow. As emotions are about to burst wide open, the child is found and the same people bent on killing each other join together in an effort to rescue the little girl.

The Law And The Lady
MGM

IT'S never easy for a girl to make her way in life, but for Greer Garson it's a push-over. A ladies' maid, falsely accused of stealing her mistress' earrings, Greer siezes opportunity and blackmails her employer for a tidy sum. Of course, it isn't entirely Greer's doing. Michael Wilding, the gay blade member of the aristocratic family, lends his rakish assistance and know-how. He also inviegles Greer into pooling their resources and going into business: a form of high-class swindling. After being requested to leave every swank spot in Europe and Asia, they arrive in America, land of wealth, Marjorie Main and Tony Lamas. Their scheme to heist moneybags Marjorie's necklace gets underway but deviates when Greer goes slightly ga-ga over Lamas. A drawing-room comedy that insists on traveling through the rest of the house.

Saturday's Hero
Columbia

HARD-HITTING story about a boy, John Derek, who goes to a swank college on a football "scholarship." The son of a foreign-born mill hand, Derek wants to use football merely as a means toward getting the kind of education he could never afford. When football takes more of his time, as the school's backers scream for fame and glory for dear old Siwash, Derek becomes a scholastic failure. It's apparent that his ideals will have to go out the window if he intends to stay at the school. Then, Fate steps in with a series of body blows to convince him which is the right course to take. Donna Reed adds love interest and Sidney Blackmer a special touch of menace.

Pool Of London
Universal-International

FILMED in London, this has plenty to hold your interest. Merchant seaman Bonar Colleano is a nice enough guy, but not above smuggling. On shore leave in London, he's asked to smuggle a small package out of London and into Rotterdam. Curious, Colleano opens the package and finds a goodly fortune in

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stolen jewels and greedy-like decides to keep 'em. In no time flat, both the police and the jewel thieves are hot on the enterprising lad's heels. With all this, he still has time for a couple of love affairs and clears his best friend of accessory charges.

Mister Drake's Duck

United Artists

NEWLYWEDS Douglas Fairbanks, Jr. and Yolande Donlan are intrigued with the idea of farm life. They purchase a rather rundown place in Sussex and try, in their citified way, to coax some profit out of the venture. Things go along swimmingly until Yolande makes the mistake of nodding at an auction. The next they know is five dozen healthy, honking ducks are delivered to their front door. Soon after, one of the ducks—no one knows which—lays a uranium egg. This news reaches the War Department and the Army, Navy, Air Force and mayhem descend on the cozy love nest. Quacky comedy that takes a poke at present world affairs.

Pardon My French

United Artists

MERLE OBERON inherits what she thinks is a fabulous chateau in France. It's fabulous okay, but not in the way Merle thinks. Along with Paul Henreid, a lazy but talented composer, the chateau is overrun by about fifty bombed-out people and an assortment of animals. Merle wants them please to go away. Paul wants them to stay. Paul, the cad, makes love to Merle in order to change her mind. With such persuasion, the gal hasn't a chance and she happily settles down to a Bohemian life in which Paul composes, the cows moo, the peasants squabble and the children squall.

Nature's Half Acre
(Technicolor)

RKO

ANOTHER in the exciting series of Walt Disney's real-life adventure films. Filmed in Technicolor, with the fewest gimmicks possible, this deals with the strange almost unbelievable mysteries of the insect world. It's rather frightening to think that in a half acre of land there are millions of the insect family busily working away to complete their short life span. A camera closeup of some of the actors makes you thankful they're as small as they are and grateful that the bird population has such a robust appetite.

The Secret Of Convict Lake

20th Century-Fox

FIVE escaped convicts, including Glenn Ford and Zachary Scott, take refuge in an isolated mountain community. The menfolk of the settlement are all away on a gold strike, which leaves Gene Tierney, Ann Dvorak, Ethel Barrymore and a number of other women unprotected from the savagery of the hunted men. Ford also isn't in too comfortable a spot —Scott thinks he knows where $40,000 is hidden and is determined Ford won't live to spend it. But Ford wants to live, very desperately. He's got to prove he was falsely convicted, and then there's the matter of enticing Gene away from her not-too romantic fiance. A powerful picture that revolves around emotions in the raw.

What Hollywood Itself Is Talking About

Continued from page 13

a job in Hollywood and finally only landed in the fabulous "Guys And Dolls," wrote her own ticket for her part in the new Esther Williams picture, "Skirts Ahoy." Russell Nype, who glorified the crew haircut and heavy-frame glasses in "Call Me Madam," copped off a juicy lead in MGM's "Family Man." MGM's third prize catch is the beautiful Doretta Morrow from "The King And I," who will be in the new Mario Lanza picture, "The Big Cast." They'll all trek right back to New York and their shows when the movie jobs are over.

* * *

Janet Leigh will soon legally be Mrs. Tony Curtis. Her man is having his name officially changed from Bernie Schwartz to his screen monicker. It isn't because he doesn't like his own name—all their chums call them Mr. and Mrs. Schwartz—but because it's less confusing when Tony signs checks and contracts and, excuse the phrase, income tax forms. The new bride has been showered with showers by her girl chums Patty Lewis *(Jerry's wife)*, Marge Champion and Nancy Sinatra.

Ozzie and Harriet Nelson of radio fame are making their first picture together at U-I called "Life With The Nelsons." Their two sons, David and Ricky, are in on the deal too. Seems the two boys were missing frequently when they were wanted for a take and everyone thought they were probably over on the "Meet Danny Thomas" set watching Frank Sinatra or maybe Shelley Winters. Probing into the matter a little further, the proud parents discovered their sons were on that set all right but not to watch anybody. They were drinking up the gingerale used in a nightclub scene as champagne!

* * *

Coleen Gray was thrilled to pieces when her home state asked her to come to Minneapolis for the Minnesota Centennial and so she accepted and polished up two songs to sing for her neighbors and relatives. From there she went to New York for numerous TV shows, plus a fun flip.

It was kind of a reunion for Liz Taylor and Bob Taylor when they reported for work in London for MGM's "Ivanhoe." Although they work for the same salt mine, they hadn't seen one another for two years —not since they worked together before in England. Bob's going to croon a couple of numbers in this film which he hasn't done since he made his first picture, "Broadway Melody," umpteen years ago.

* * *

Those two fashion plates, Gloria Swanson and Joan Crawford, are all tuned up, separately, for the dress designing field. Gloria's whipped up a collection of dresses for the Fall trade and Joan's gone into manufacturing more tailored things like suits and skirts. Incidentally, Gloria's due out here to make another picture any day. And Miss C. will go in heavily for television come Winter.

* * *

Wouldn't it be something to see those two rugged individualists, Montgomery Clift and Marlon Brando, acting together? Well, chances are you won't, although there is talk that they'll do a play called "Brother Cain" on Broadway. Seems they'd be stymied right in the casting stages, Cain being a much fatter part in anybody's book, including the original one.

* * *

Pat Neal and Van Heflin are enjoying themselves no end in "Weekend With Father" at U-I on account of it's a comedy and these two were signed from the Broadway stage where they did nothing but fun parts. In Hollywood, they've both done nothing but high drama until now. Van's experience as a father of two daughters comes in handy for his part, which is the father of two daughters.

* * *

Gene Autry had himself a close shave when he and his Cass Country Boys took off in his airplane from Las Vegas and did an unscheduled landing that ripped the plane's under side right out. Gene and the boys walked away from the wreck unscathed. This is the cowboy's first mishap in millions of miles of flying. Few days later, Gene and his Mrs. had a beach vacation, alone, for a change.

* * *

Jane Wyman got herself a terrific tan while resting up from making Wald-Krasna's "The Blue Veil." Resting? She taught son Michael how to swim and daughter Maureen the fine art of the backhand on the tennis courts. Well, she may have been tired but she certainly was tanned.

* * *

Dale Robertson, the new 20th Century-Fox star, is hoping like mad that he'll get a South American honeymoon with his bride, Jacqueline Wilson. If he inherits "Way Of The Gaucho" from Tyrone Power, who nixed it, Dale and his bride will get their wish because the movie will be made in the Argentine. It'll be tough for the baseball and bowling teams Dale belongs to if he goes away. He's their star performer, even after a hard day's work.

* * *

The town was in a lace-frilled tizzy over the unheralded arrival of Rita Hayworth and her entourage at the Beverly Hills Hotel. Never one to shout her plans, her hopes or her phone number from the housetops, Rita gave out with a few interviews which managed to say practically nothing. While the returned Princess stayed inside and fended off personal questions, daughter Rebecca had a time in the hotel swimming pool.

* * *

On the "Boots Malone" set at Columbia, Bill Holden and his pal, Johnny Stewart, were shooting the breeze and Bill asked Johnny what he did with his evenings. Johnny replied that he went to bed every night at nine o'clock. Bill, kinda amazed, asked him why the early hours. Johnny came back with "I don't want to get haggard looking." The guy is all of fourteen-years-old yet!

* * *

There oughtta be a whole new career opening up for Alexis Smith when she's seen in her uproariously funny part in the new Crosby picture, "Here Comes The Groom." Alexis really lets her hair down and it's a great change of pace for the gal who has been doomed to playing the stately, stuffy lady throughout her career. Alexis got very interested in the unmanly art of wrestling when she and Jane Wyman took to the mat for their match in the picture and she's happy to show you a few holds she learned on request.

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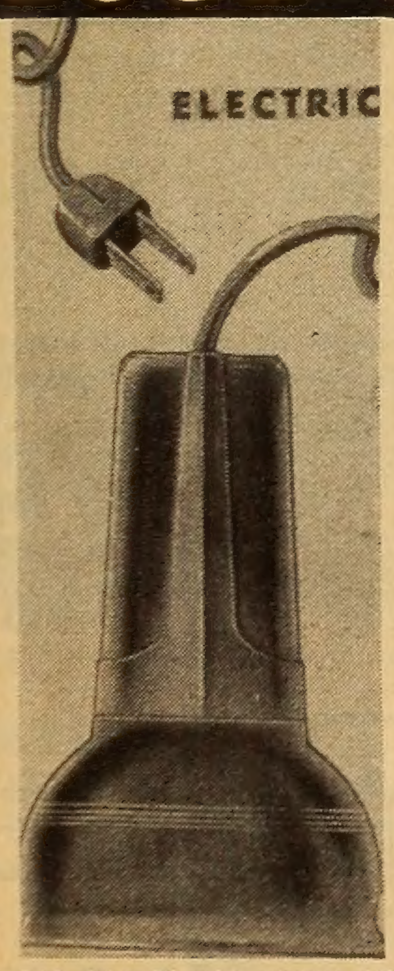

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Charlton Heston was chatting with an eight-year-old Sioux Indian on the South Dakota location of Paramount's "Warbonnet." Just to make conversation, Charlton asked the kid what he planned to be when he grew up. The kid flipped him with, "I'm going to be a cowboy."

* * *

Howard Duff's experience on a tuna fishing boat, on which he hired out as a deck hand, turned out to be a big disappointment but, never one to be discouraged, he just up and signed on another boat for the same purpose—fun and fish.

* * *

Jane Russell got the durndest birthday present on the set of RKO's "Las Vegas Story." It was a chewing gum tree, no less. Seems the gal is always hankering for a chew but never carries the stuff with her, so her pals on the picture gave her enough to last out the shooting schedule and stick up the whole stage. Jane, Marie Wilson, Corinne Calvet, Mona Freeman and Gale Storm lent their modern charms to an old-fashioned benefit box-supper tossed by Don DeFore.

* * *

New boy over Paramount way looks to be a great swoon bet when the gals get a load of him in "Silver City." He's Michael Moore. He's twenty-five, unmarried, and six-feet-four of husky blond male glamour. He's a Yale boy and has a speaking voice like nothing you've ever heard. Even the producers on the lot sneak into the projection room to see the new guy's tests and they're all dying to snatch him for their upcoming pictures.

* * *

All of you who are but mad for Jo Stafford are going to get a chance to see your girl on the screen. She's gonna be co-starred with Dennis Morgan in a little number called "My Fine Feathered Friend"—and high time the motion picture cameras got around to Jo.

* * *

Seems MGM has a new comedy whipped up for Spencer Tracy and Katharine Hepburn. It's known as "Pat And Mike," which is a cute title but has nothing to do with all the corny Irish jokes about those two characters. It's a baseball story, and if this team is half as hilarious as they were in "Adam's Rib," it should be fun to see.

* * *

U-I's premiere of "Bright Victory" at the Carthay Circle brought out all the young glamour of the film colony, like Arlene Dahl and Lex Barker, Shelley and Farley, Tony and Janet and stuff and things.

* * *

Ah, these modern mothers! Burt Lancaster was already in Italy, on the Island of Ischia, shooting "The Crimson Pirate," when his daughter was born. As soon as Mrs. L. was assured the baby was okay, she took off with the two boys to join Burt for a spell.

* * *

Tommy Farrell got a wonderful welcome at Warners when he reported there for a screen role on accounta his ma, Glenda Farrell, used to be top star at the same spot.

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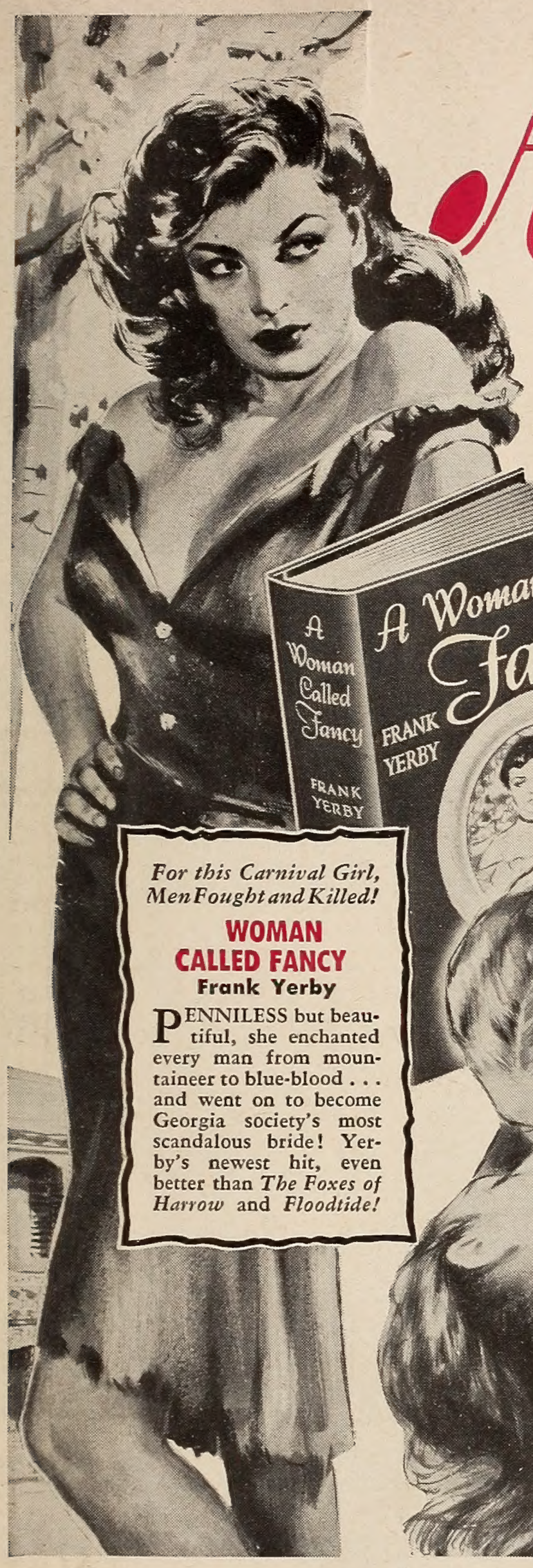

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